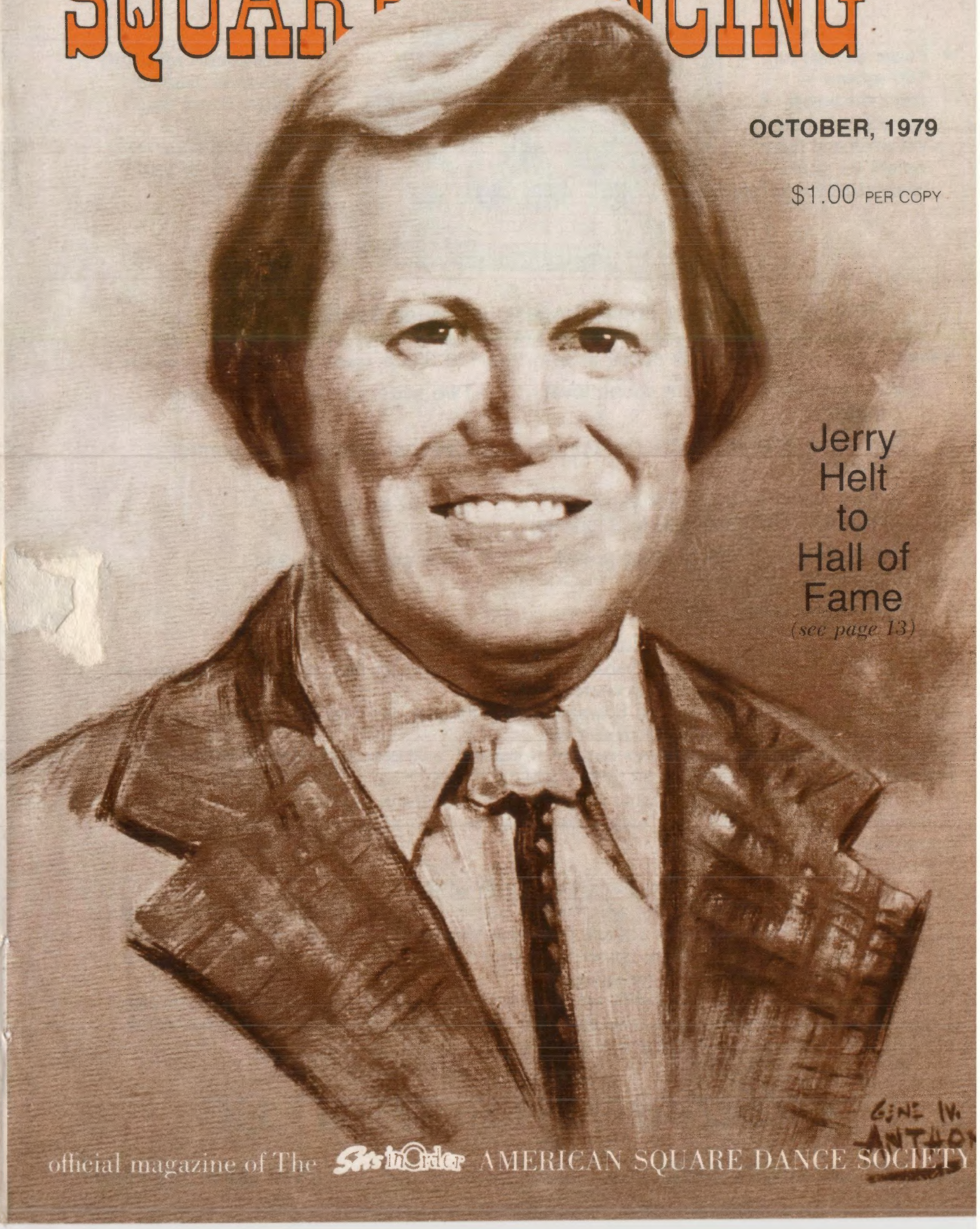
SQUARE DANCING

OCTOBER, 1979

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Jerry Helt to Hall of Fame

(see page 13)

official magazine of The Stars in Order AMERICAN SQUARE DANCE SOCIETY

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Our club members have particularly enjoyed reading the articles on smooth dancing in your excellent magazine over the past few months and our standard of dancing is rising along with all the other Australian clubs. This was particularly noticable at the 20th Australian Square Dance Convention held in Brisbane, Queensland, in June when 1,600 dancers squared up at the Cloudland Ballroom venue.

Arthur Lancaster
Armidale, New South Wales

Dear Editor:

We enjoy reading the magazine and enclose our remittance to continue our subscription. I read in a recent issue a letter from a lady who seemed to feel that modern square dancing is losing touch with its roots and I have some sympathy with her point of view. We are relatively new to square dancing having taken it up only four years ago, and whilst

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OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY
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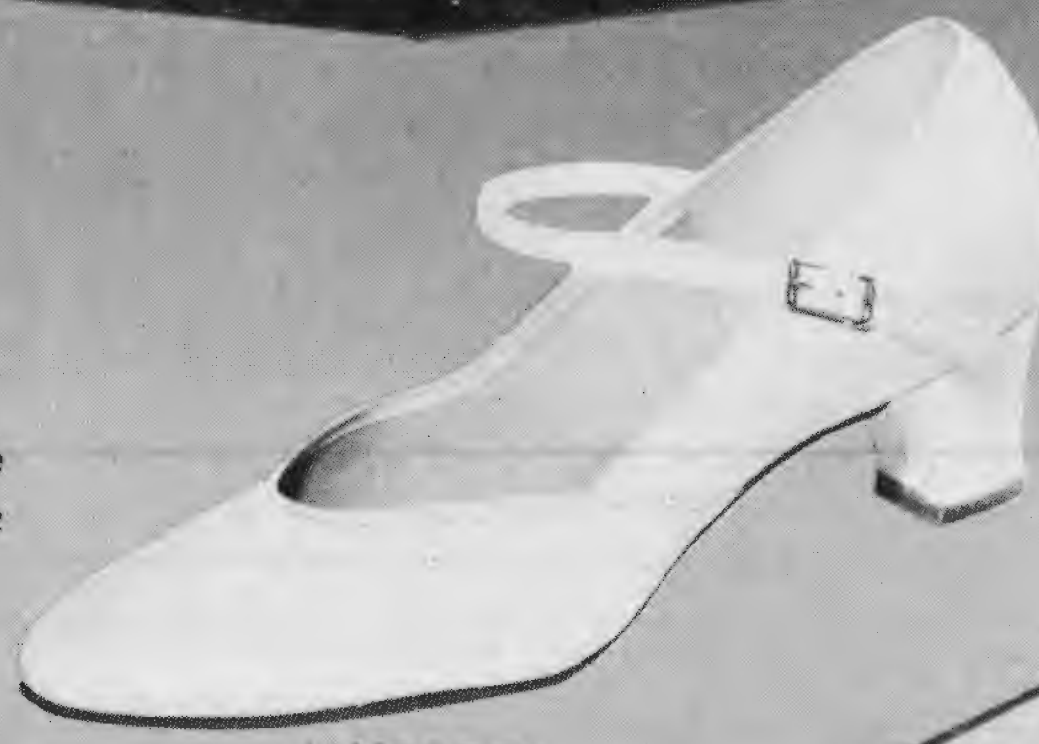
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AS I SEE IT

bob osgood

ON A FEW OCCASIONS we've dedicated an issue of SQUARE DANCING to an individual who has made a lasting impression on the activity. This is one of those times. It is with sadness and fond memories that we salute a veteran caller, Bill Castner, and dedicate this issue to him.



Many National Convention goers will associate Bill with the exhibitions of his Squarenaders, a magnificent group of dancers he formed in California 27 years ago. Others will recall his ability to coax a floor of people to dance far above their ability. Many will treasure his recordings which will help keep that resonant voice alive.

We'll remember Bill Castner, who passed away in mid-August, for all these things and for more than 35 years of friendship.

Let's Stick To The Levels

FOR SO MANY YEARS we have heard the cries of callers and dancers alike for some acceptable system of classifying the various levels of square dancing on a universally acceptable basis. At one time we counted no fewer than 20 systems in effect, some the work of callers associations and some conducted by individuals. There was even our own list which divided the basics into a suggested order of teaching using the Basic and Extended Basics plateaus.

Any one of these programs probably could have been successful, but no one was willing to exchange the plan he was using for someone else's program, so consequently there were many years where we were faced with such nondescript divisions as *high level, low level, fun level, club level, challenge level*, etc.

Finally, at what seemed to be the crucial moment, CALLERLAB came onto the scene and callers from all over united in deciding on a list of basics that would make up the mainstream language of square dancing. Because CALLERLAB included many of the leaders in the calling field, the mainstream list of basics had instant credibility. Organizations which previously had their own lists scrapped them for the CALLERLAB plateaus and at long last we had the answer we had been looking for — a universally acceptable list of basics which could be learned and danced everywhere.

Clubs began listing their dances using the Basic, Extended Basic, Mainstream and Mainstream Quarterly Selections plateaus. The National Conventions started designating the levels of its various halls using the CALLERLAB system. The Illustrated Basic Movements of Square Dancing Handbooks put out by SIOASDS contain these same basics, plateau by plateau, listing those in each CALLERLAB plateau in a suggested order of teaching.

With all of this the program still has its stumbling blocks. Primary among weaknesses is the less than complete adherence to the plateaus by some callers.

The program *can* work. But it is necessary for callers and teachers everywhere, whether members of CALLERLAB or not, to realize the great value of sticking with the concept of the program. To make it work, a dance listed as Mainstream should be made up only of those basics within the Mainstream block. An Extended Basics dance would be limited to those movements on the CALLERLAB Basic and Extended Basics lists and so on. The further one goes into the program the more basics are included. As an example, a dance listed as Plus Two includes all the dances in the Plus Two list in addition to those in Plus

One, the Quarterly Selections, the Mainstream, Extended Basics and Basic Plateau.

It's not a difficult system to follow — actually it makes real sense. Already we have witnessed a greater feeling of confidence on the part of dancers visiting clubs in other than their own areas or taking part in regional and national square dance conventions. Quite frequently it is the caller who sets the level to be publicized for a dance, so it is often his option as to the choice of basic material. This program stands the best chance of any so far developed to be universally used and we strongly urge that it be supported.

Must Everybody Be Introduced?

PERHAPS this has happened to you. You're attending a local square dance festival. The first forty-five minutes has been all fun — fine callers, fun people to dance with, good sound and an adequate floor. An intermission between tips is ending and a voice over the mike says "Sets in order — let's square 'em up!" A few moments of bustle "One more couple right over there" — and the dance is ready to continue. Or is it? The M.C. for the evening is on the microphone.

"Ladies and gentlemen, if I can have your attention please! I'd like to introduce the presidents of your hosting club, George and Gladys Brown." (applause) The Browns who are at the far end of the hall make their way up to the caller's microphone, nodding briefly to friends, stopping here and there to say "hello" (to someone they probably haven't seen for 15 minutes) and finally they reach their goal.

"Welcome folks! It's sure nice to have all of you here today." (applause) "Now I'd like to have you meet some of the folks who made this dance possible." There's a slight pause while George fishes in his pocket for an assortment of 3" x 5" cards which eventually turn out to be in Gladys' purse.

"First there's Simon and Dottie Smyth who printed the tickets." (applause) "Then there's Dottie and Ken Fox — they put up all of the posters." (mild applause) "And out there in the kitchen Mike and Betty Simmons!" (ripple of applause) "Ah, come on now folks, let's hear it for the Simmons!" (slightly more applause) And so it goes for the next five or ten minutes until everyone, including those who swept up the place before the dance started, has his or her moment of recognition.

Finally, the intros are over. The Browns and everyone else have returned to their squares, the next caller has taken the mike and the dancing starts up again. Sound familiar?

While there is nothing new about the scene — apparently it is repeated at almost every festival, roundup and convention — that doesn't mean that everybody enjoys standing around in squares, *waiting*. "We came to dance," is an often heard comment. "Standing around on a hard floor while someone makes announcements is about the most tiring procedure we can think of. It's three times as wearing on a body as dancing and certainly not as enjoyable."

Of course, on the other side of the coin is the ever-present fact that square dancing is a volunteer activity. Many hundreds of enthusiastic square dancers do these chores as a labor of love and the brief moments of recognition are small recompense for the hours of dedicated work that go into making the event a success. However, there are graceful and thoughtful alternatives.

One association in the midwest says "thank you" to all of its workers in the free program that is handed out to every participant. Then, at some point during the dance the master of ceremonies calls attention to the program and asks for a round of applause for all of the workers. The system seems to please everyone.

Other streamlined systems include the preplanned gathering of all of the working crew who show up on the caller's platform at one time and, without a lengthy rundown, are all acknowledged simultaneously. One method we liked worked beautifully at a local festival in California. All of the workers, identified by "host" ribbons, formed a reception line at the door a half hour before the dance was to start. As participants arrived, they ran the gauntlet of greeters and had an opportunity to make their own personal acknowledgements at that time.

The prime message here is that there are other ways to salute the workers. Making dancers stand, sometimes five or ten minutes while a few people take their bows, frequently has a reverse effect and destroys much of the enjoyment of the occasion.

Me — a square dancer?

WHAT am I getting into?

START OF A NEW SERIES



The square

Dear New Dancer:

IF ANYONE HAD TOLD YOU a year ago or even six months ago, or maybe even last week, that you would be taking *square dance lessons*, you might have informed them that they were off their rocker. Perhaps your concept of square dancing goes back to earlier days, maybe a taste of an old barn dance or a party where nobody knew quite what they were doing. It might be that up until the time you stepped through the doors of your square dance classroom you were convinced that square dancing was simple, hillbilly fare, with a few movements like a do sa do and allemande left and a promenade to learn — and that was it.

Chances are that you've had several lessons behind you as you read this, the first of a series of eight monthly articles devoted exclusively to the new dancer, so you may have already learned much of what we'll be talking about.

In answer to your question, "What am I



getting into?", here's a short answer. Hundreds of thousands of individuals scattered throughout the world (reports have it that there are six million or more actively square dancing today) have found that square dancing provides one of the most enjoyable couple-participant recreations available. It has been said that square dancing is "Friendship Set to Music." Others have felt that "Friendship is Square Dancing's Greatest Reward." So, right off the bat you'll see that square dancing can be not only a great avocation but also one that leads to new friends and new pleasures.

Where up to 30 years ago square dancing was a very simplified American recreation and a first timer could jump right into the square and learn all there was to know simply by dancing, today the activity has changed to a large degree. While it is still the fun activity our grandparents enjoyed, it has grown from the simple basics into a fascinating kaleidoscope of almost unlimited patterns. As a result of the changes the square dance class has become Phase One and everyone coming into square dancing today learns not only *how to dance*, but how to *become a square dancer* through a series of lessons taught by a caller and sometimes lasting the better part of a year.

Your square dance class should be one of the happiest times of your life. It truly is a time of "discovery," not only in finding out first-hand that you have the ability to do something that is truly unique, but also in discovering for yourself many new facets of enjoyment that



star



circle

are all a part of the square dance package.

A Word About Our "Roots"

Your caller will tell you much of this as your lessons progress and we will be touching on the traditions of this activity during the next eight months. While we say that square dancing is as American as apple pie, we don't overlook the fact that our dance, like our country, has its roots from countries all over the world. The square formation itself can be found in quadrilles from many European nations. Watch a square in action and you will recognize a number of the movements as being parts of quadrilles found in the folk dance lore of Austria, Italy, France, Norway and England, to mention only a few. Brought to America by early settlers, the folk dances of other lands contributed bits and pieces to the American dance. One element that is strictly unique with American square dancing is the *caller* and the extemporaneous concept of the calls themselves.

From the very simple dances emerged the numerous basics that have become the main ingredients in today's program. Learning these basics is one of the prime purposes behind the series of lessons you are now taking.

Formations

Before you have completed your Mainstream course you will discover that there are quite a few standard setups or formations in

modern American square dancing. These would start with the square itself (see illustration previous page). The size of the square varies frequently with the amount of space available in the hall. However, it is well to remember that the caller will only allow you so much time to do the various movements so the tighter the square area the fewer the steps and consequently the less time it will take. As you will soon realize, each basic movement takes a specific number of steps to complete and if the square is not too large they can be done comfortably and to the beat of the music. A square that measures approximately 10 feet between opposing couples requires approximately a 12 x 12 area (144 square feet) for a comfortable movement.

As an example of the space required, the *circle*, when stretched out, goes beyond the normal boundaries of a set up square. With men holding their hands palm up and the ladies placing their hands palm down, the size of the circle can be adjusted simply by bending the elbows and moving in or straightening the arms and moving out. A good circling movement is one where the lower portion of the body is aimed at the direction of the circle, allowing the feet to make a smooth gliding or sliding step and avoiding the bustle shuffle which oftens puts a dancer off balance to execute a follow-up movement.

Much of what we do today is danced in *lines* and lines of four facing another four are one of the traditional formations of this activity. The same goes for the *star* figures of which there



lines

are many. Here again the size of the star can be adjusted by simply bending or extending the arms.

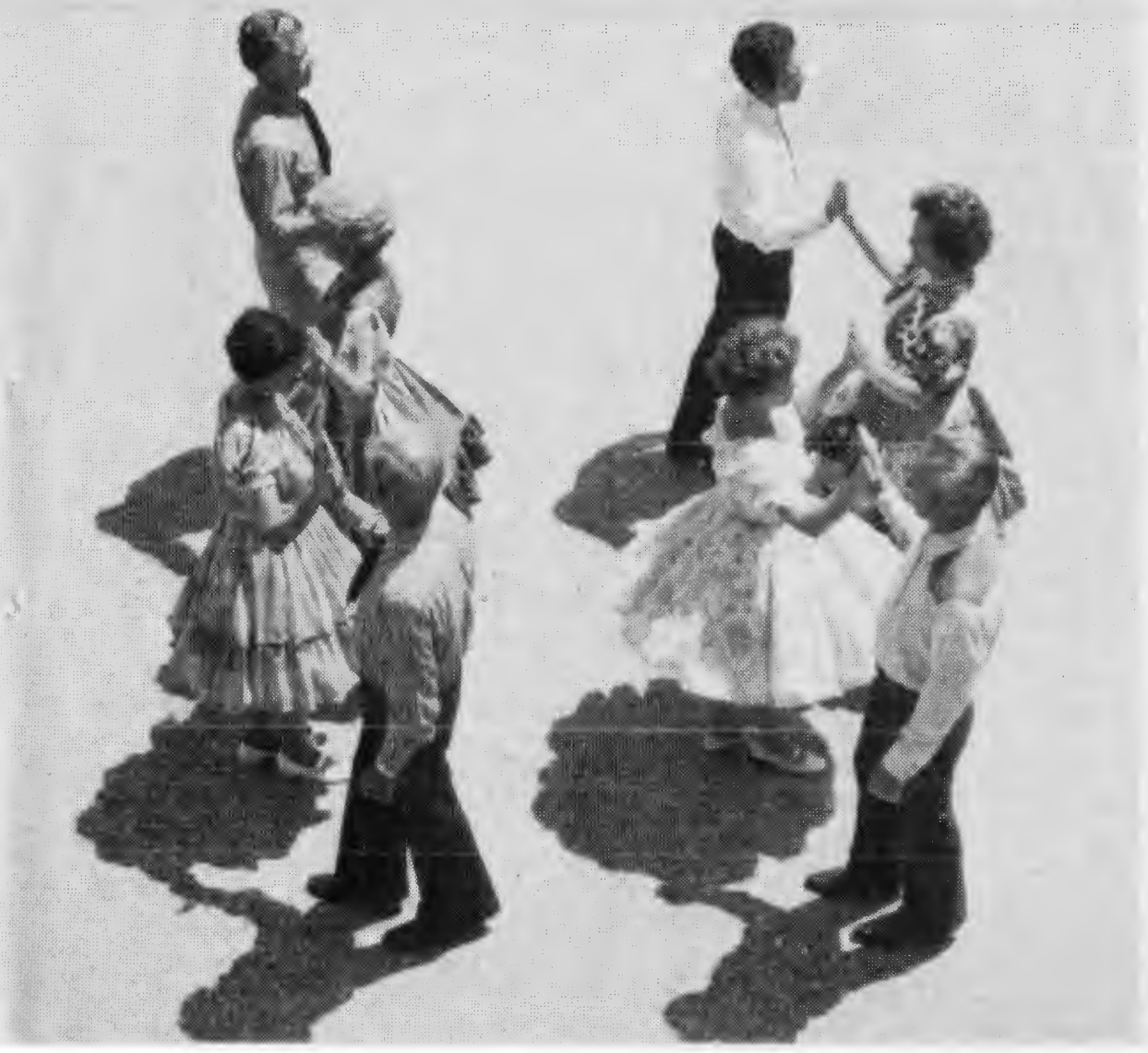
While we think of ocean waves as a very contemporary formation, many of the traditional contras and squares contain patterns using the wave. By checking the photograph you will note that a wave is not simply a line of alternately facing dancers but it is truly a wave with each dancer a slight arm's length away and back from those adjacent to him.

You'll be introduced to many more of these formations as time goes on. Unlike the basics, these formations will not be called by name but you will quite frequently discover during the course of an evening of square dancing that you have been put into circles, lines, stars and waves over and over again.

What's To Come?

Relish these days in class. Enjoy your new friends. Get acquainted with your caller. All of these things play a part in the great experience that lies ahead. *Happy dancing!*

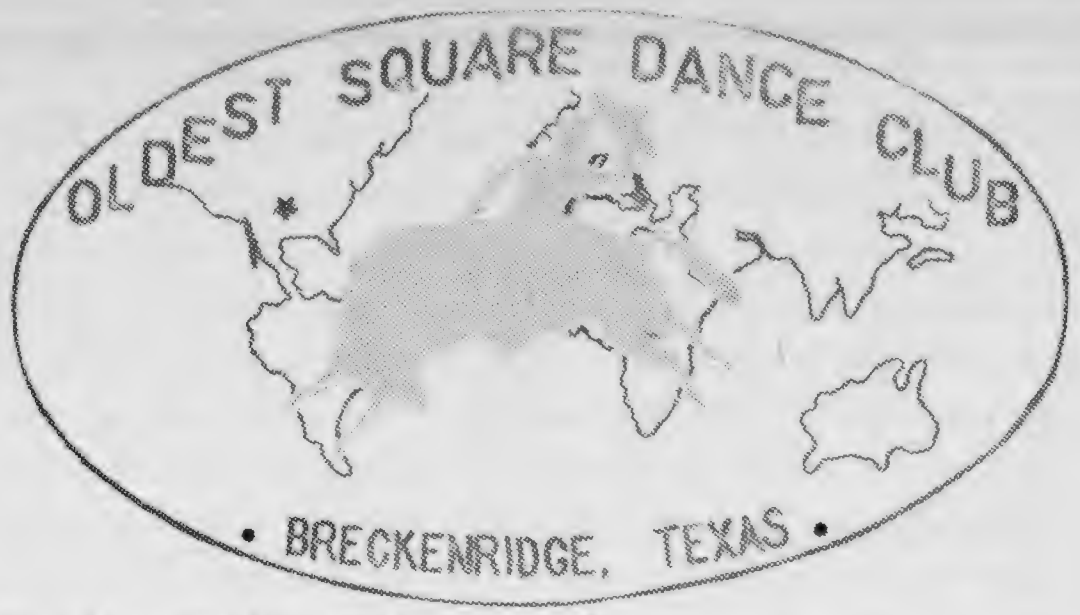
Although this special section is designed for you, the new dancer, we invite you to become familiar with all the different sections of SQUARE DANCING. In time you will be involved in many phases of this activity and we offer you a sample of each phase every month. The pictures on these pages are just the beginning of a series on the various formations of square dancing which will prove to be helpful to you.



waves

Can anyone beat this record?

The Oldest S/D CLUB



WHEN RECORDS ARE BEING CLAIMED, certainly the Breckenridge Square Dance Club of Texas should be acknowledged. On October 20th the club is celebrating 50 years of continuous operation. Anyone care to challenge that?

Back in 1929 Mrs. Earl Green gathered some friends together to practice square dancing for an old-fashioned "barn dance" which was being given in their city. The "barn dance" was to be held at the local Country Club and was to be a costume party. Keeping the theme, the club was decorated with horse collars, bridles, and so on, and seats were fashioned from bales of hay. Coffee was served from a large receptable in tin cups and later a hearty breakfast was furnished. (Remember this was back in 1929!)

The dancing caught on and the original practice location in the Snowden-McSweeden warehouse was outgrown. The attendance swelled from 12 couples to 20 couples and the club moved to Black Camp, an oil camp. With enthusiasm and membership growing together, the Breckenridge Squares eventually moved to the Country Club and the third Saturday became their regular dance evening — as it still is today.

Live Music

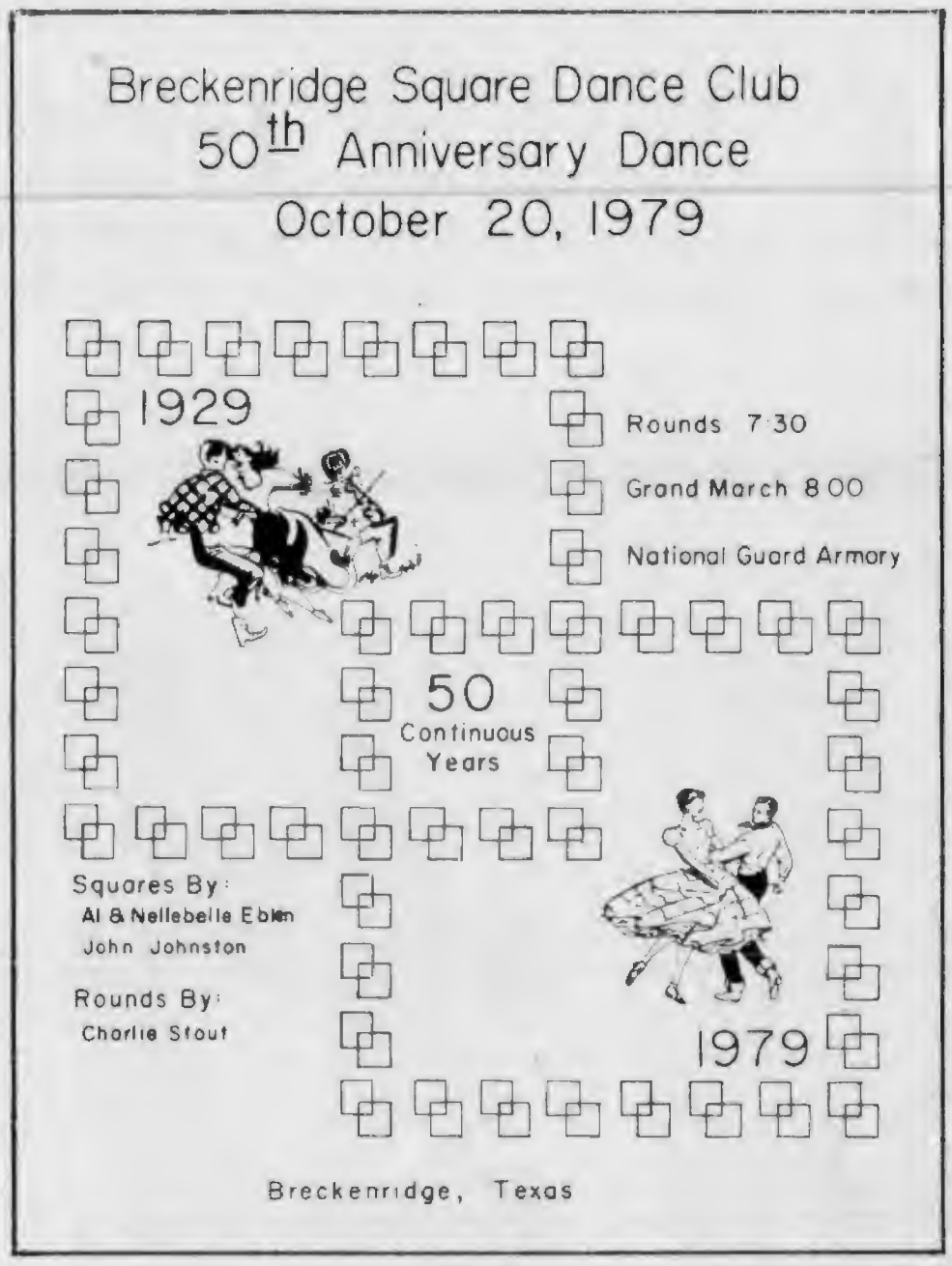
In the early days music was provided by a live band. A fiddle, guitar and mandolin furnished the tunes; a caller in each square furnished the directions. The musicians were paid according to the crowd, 35c for each couple present. One band was called the Chili Peppers Orchestra. Later the Cisco Band featured piano, fiddle and bass and they played for the club until the mid-60s.

Not until 1965 did records replace live music and at the same time a caller was hired to call and teach for the club, thus replacing the individual callers in each set. Owen Renfro of Abilene, Texas, called for the Breckenridge Squares until 1976 when Al Eblen of Wichita Falls took over the reins.

A guest registry lists Necca and Marshall Flippo among those who visited the club as early as 1954.

In the 1940s and 1950s the membership was limited to 45 couples with a long waiting list of those who wanted to join. Anyone missing a dance for a reason other than illness or being out of town was required to bring a written excuse to the next dance. Three unexcused absences in a row meant he was dropped from membership.

Today the club still meets on the 3rd Saturday of each month in the Odd Fellows Lodge. Their special anniversary dance will be held at the National Guard Armory and square dancers from everywhere are invited to come and enjoy the happy occasion.



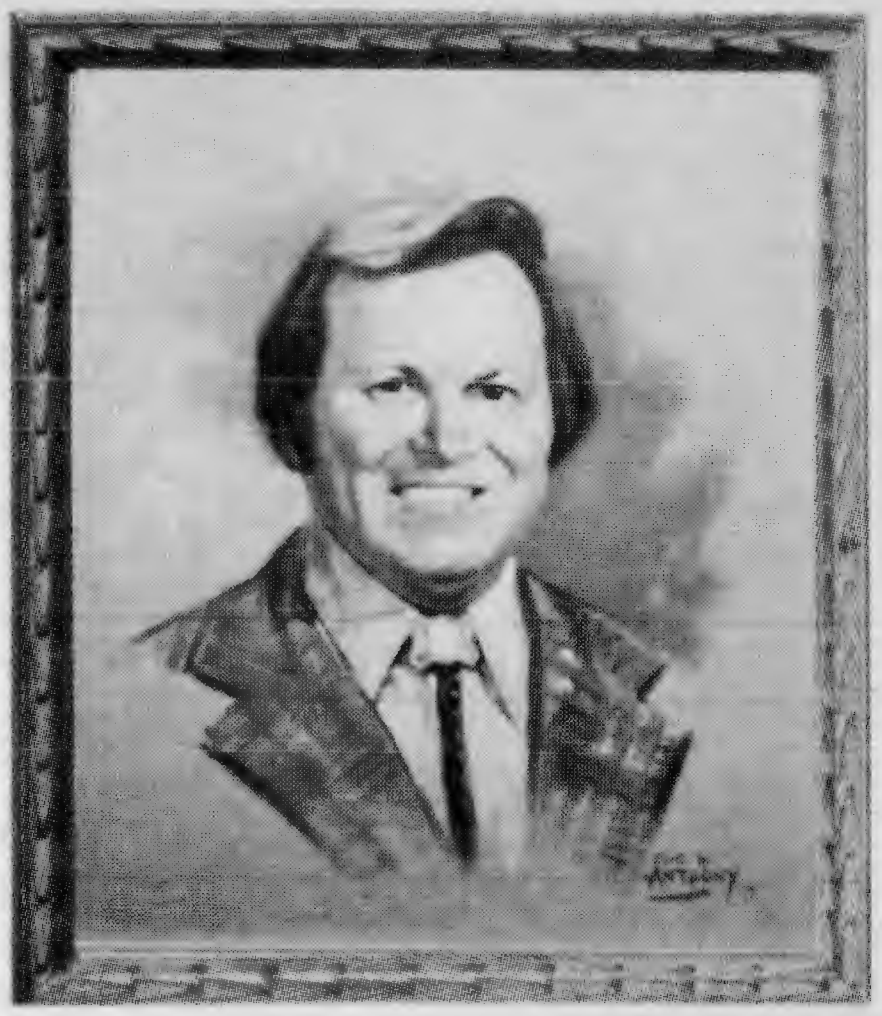
JERRY HELT

OHIO

Inducted Into the

SQUARE DANCE

HALL of FAME



Jerry's portrait by
artist Gene Anthony

JERRY HELT of Cincinnati, Ohio, one of the first square dance callers to go into the activity on a full-time basis, has compiled an outstanding record of achievements in the world of square dancing. An extremely competent caller, able to handle the many stratas of square dancing required by the comtemporary caller, Jerry has always been a strong advocate of the recreational values this activity affords. For more than thirty years he has conducted classes and maintained a strong home club program. His examples of leadership have done much to inspire other callers, both in his area and in surrounding areas. Jerry has put the stress on the pure enjoyment square dancing has to offer and he has proven his ability in taking a mixed floor of sometimes hundreds of squares of dancers, some veterans of 15 or 20 years or more of dancing along with those still in their beginning classes, and providing an equal opportunity for everyone to have a great time. This is the mark of a professional.

Jerry has done all of the usuals. He has written many singing calls, patter calls, contras and even dabbled in rounds. He has been travel calling for more than twenty-five years, covering many of the United States, the Canadian Provinces and a number of countries overseas. He has recorded on several labels and has appeared on staff in many seminars and callers' colleges. An intensely interested and involved individual, Jerry's goals have been aimed at developing a permanent and lasting square dance activity, grounding the new dancers not only in the basics, but in the philosophy of the square dance movement.

Jerry has continued to support the development of leadership and has placed great importance on the home club program. For this and for the part he played in the development and advancement of CALLERLAB — The International Association of Square Dance Callers, having served several terms on its Board of Governors, and for his support over the years in local, state and national square dance conventions, he has been marked as an all-around leader and as a wholely qualified member of the Square Dance Hall of Fame.

To speak of Jerry, of course, is to speak of the Helts as a couple, for Jerry has proven over the years that square dancing is a *couple* activity. Therefore, as we salute Jerry we also salute his wife Kathy, very much a part of all these accomplishments, both as an inspiration and as a working member of home club and the away-from-home activities. And so, to Kathy *and* to Jerry, our congratulations and a hearty welcome to the Square Dance Hall of Fame.

Basic Plateau Mainstream Challenge Plus One
Hi Level Advanced Quarterly Selections Extended
Low Level

The Crisis of Levels

by Dick Leger, Bristol, Rhode Island
Reprinted from 31 Squares, Utica, New York

WE HAVE A CRISIS ON OUR HANDS pertaining to levels in our square dance movement. Don't get me wrong, I feel that we will always have natural levels through years of experience, but they are different than the artificial ones we have created in today's dancing. By this I mean that we have people who have invested much time in learning new figures but, unfortunately, haven't spent much time in learning to dance them. The amount of time spent on learning something new, far outweighs the time spent on dancing this new material correctly. Somewhere along the line, the quality of dancing has been pushed aside in favor of the easy way of just going through *something different*.

Moving to the Music

The art of calling has always involved putting the calls to the music in a manner that will allow the dancer responding to those calls the opportunity to flow effortlessly from one basic to another without stopping and starting again — and certainly without running. The dancer should be allowed one step for every down beat in the music. This may be difficult for the caller to plan, but is possible with proper timing. Unfortunately, our training in this field has been practically nil, so consequently if the calling isn't proper, there is no way the dancing will be.

We have discovered in calling that it is much easier to make the dancer concentrate on more material, with the idea, if he is kept so busy doing *things*, he or she will be too busy trying to remember calls to worry about whether we are calling them properly or not. By presenting more and more quantity, we get by with less and less quality. If we think about today's activity we can see this all too clearly. We have many unfortunate people who have never been taught to dance to the music, but at the same time know many basics. This gives them the false feeling that they are better than the "mainstream" dancers. By not teaching quality of dancing along with the basics, we have given them no choice but to keep learning more and more material.

We in the calling profession must somehow get back to teaching people to dance at all the natural levels. There is simply no substitute for experience and there never will be. We must also get our priorities involved to make more realistic goals for the teaching of our newer dancers and callers. The leadership in this area of our training has been copping out long enough. It is about time that we make this our responsibility again. We must also stop robbing the music of it's potential place in our activity.

Time has to be spent in allowing our dancers to feel with their feet, the same stimulation that we feel with our minds. When everything blends together, the dancers will once again appreciate what *high level dancing* really is, and not be fooled by the false situation we have today. In contemporary dancing one thinks that the more basics he or she knows, the higher the level he has reached. As far as dancing is concerned, nothing could be further from the truth! It seems that although it should be, it is not. All too often, these false levels have produced stop and go figures done with total disregard for the music. The timing of the basics in many cases is simply non-existent!

It seems as though at our *higher levels*, callers even disagree as to whether it is better

to dance with the hands or with the forearms! Maybe they should try dancing with their feet and discover a whole new experience! Maybe it is about time that we put into perspective what high level dancing really is — the proper execution to the music of any basic movement at any level of knowledge.

We can only attain this by properly teaching right from the beginning how basics are done, and not just what a dancer has to go thru, in order *to get there*. In this way people coming into square dancing will enjoy their exposure from the start and will develop their skills at the same time while expanding their knowledge about our great activity. We have the potential to make this the great recreation for all. We need only to get back to realistic goals and at the same time commit ourselves to the best quality that we can provide. The other important things are natural, such as fun, fellowship, and the sharing of something we love with others.



Dick Leger

Dick is one of those rare individuals who not only sticks his neck out and says what he believes but practices what he preaches — at every opportunity. Active as head of the CALLERLAB committee charged with researching the number of steps required to dance each basic — comfortably, Dick merely continued an assignment he had set for himself many years ago. A member of the Square Dance Hall of Fame, Dick continues as a strong leader in the activity.

Something Missing

I have been very pleasantly surprised with the comments received from both dancer and caller alike when I have discussed this subject. The dancer's comments were usually along the lines that "I knew there was something missing, but have never tried to figure it out. At some dances I would be fighting the music and would tire easily; at other dances I seem to put it all together and found that I didn't tire at all. I would always blame it on the kind of day I had before going to the dance, but something didn't jive!"

From callers in general, the comments were usually along the lines that . . . it was about time someone told it the way it is for everyone to see . . . maybe the dancers will help out more if they knew the facts. One caller said that every time when in a caller's school he attended he asked the question, "How many beats of music should I allow for that movement?" he was given the answer, "Don't rush your dancers, but don't keep them waiting!" His remark was that he was very frustrated in this area.

It is my feeling that most of our callers are dedicated people, honestly trying to do the best job possible with what they have been given to work with. In the music area at callers schools they have been short changed, to say the least! I feel that our top priority should be to provide the very best training that we can offer, not only to our newer callers, but to all callers in general. Unfortunately this has not been the case in the past. It is much easier for those running caller's schools to boggle the minds of our newer callers with all sorts of approaches to moving people from one place to another without requiring the timing that of necessity should go along with it. Consequently, we have a situation today whereby many callers survive on sight calling along with combinations of other systems, none of which demands any execution to the music, or for that matter to the dance structure itself.

In direct relation to this, if they (the callers) were to apply this same principle to round dancing or to contra dancing, they would be out of business in less than a week. No one has ever emphasized to them that it is possible to *dance* people thru the squares. That it is possible to have lines going forward and back together, or what a satisfaction it is to have a whole floor of dancers move in unison to the music! Of course the real KEY to this is sound training in this specific area of calling. The only common denominator between dancer and caller is the *Music*.

How the caller uses the music will reflect on how the dancer uses the music. One has only to use good common sense to realize that

(Please turn to page 84)

Traditional Treasury

By Ed Butenhof

THIS IS BEING WRITTEN in an airport on the way home from the 28th National Square Dance Convention in Milwaukee. There was lots of traditional and contra dancing at the National, lasting from the 9:00 AM start of Heritage Dancing to the end of the contra afterparties at 2:00 AM. Three days of that schedule can be tiring, but it sure was fun!

Speaking of Heritage Dancing, there were sessions of Scottish Dance (Bill Johnston of Pennsylvania), English Dance (yours truly), New England Traditional (Tony Parkes of Massachusetts), Old Time Lancers (Diane Burton of Ohio), and Appalachian Dance (Gib Gilbert of Colorado and Mona Cannell of Ohio). All the sessions were well attended and it was rewarding to work with square dancers who were discovering for the first time some of the history of the activity — and not just as history, but as live tradition.

On the subject of history, there were two two-hour sessions on the "Roots of Square Dancing." One was primarily a talk session and the other enabled people to dance the various traditional styles — Western, Appalachian, New England, as well as a Lancers. Instead of records, the dancing was done to the playing of New England champion fiddler, Donna Hinds. Bill Litchman of New Mexico, along with Tony Parkes and yours truly, who talked, demonstrated and taught.

As examples of the traditional dances taught at various sessions, I've selected two to spotlight in this series.

Deer Park Lancers

This was taught by Tony Parkes. It is done in a regular square formation using quadrille style music at medium tempo — dignified and well phrased.

Heads promenade all the way around the outside (16). Heads face right and ladies chain with right hand couple over and back (16). Dip and dive around the set (start with same couples, heads dive first, then alternate 16). Do sa do same couple (as individuals), swing partner (16). Heads face left and promenade (wrong way) full around (16). With the left hand couple right and left thru over and back (16). Dip and dive full around (heads dive first as before) but start with left hand couple (16). Do sa do with same couple, swing partner (16). Repeat starting with side couples. You can use grand square or any other breaks as desired as long as they're well phrased.

Shoot the Buffalo

This is actually a figure, not a dance, and was taught by Gib Gilbert. It can be used in a square as a visiting couple figure or in a big circle, where pairs of couples are working together. These Appalachian style figures are done at a fast tempo (140 bpm or more) with a light running step rather than a walk. The steps are short and you keep moving all the time. This figure might be interspersed with circles, stars, "take a little peek," "lady round the lady," or others at the caller's discretion.

From a circle of four (without releasing handholds), the lead man extends his left hand into the center, turns and *backs* under both that arch *and* the one formed by the other couple. He pulls everyone else through after him and after everyone is untangled, the circle is reformed without anyone having released handholds. Try it slowly at first to avoid wrenched arms. At high speeds it's fun and smooth, but challenging enough to give a sense of satisfaction when successfully completed.

With each National the programming of traditional, heritage and contras has increased and the crowds have grown steadily. Come to Memphis in 1980 and see for yourself.

☆☆☆

Ed and Barbara Butenhof are just one of many couples who are finding fun in re-creating the old dances. For a story of the upsurgences in Colorado see page 18.

Interesting people

Meet Dick and Jan Brown



IF THEY HADN'T started going to square dance weekends, they probably never would have gotten so involved with square dance leadership, other than being club presidents. But go they did — and get involved they did — and they're getting more involved all the time!

Dick Brown was a P-47 fighter pilot for the 14th Air Force in China during World War II. His reserve status caught up with him when Korea got hot and he was called back into the military where he was assigned to the Air Rescue Service on Guam. Various staff jobs followed this, until his last year before retirement found him leading a group of Forward Air Controllers in the northern-most provinces of South Viet Nam.

In 1960 Dick and Jan started square dance lessons in Riverside, California, where Dick was stationed. Next work and dance locale: Moses Lake, Washington, for two years. Then Offutt Air Force Base near Omaha, Nebraska, and membership in the Papio Prancers in Papillion which has continued to this day, along with being active in several workshops.

It was at a weekend at Estes Park that they got talking about the Omaha Area Square Dance Council and curiousity led to their being elected presidents. Then at the National Convention in Des Moines, in the wee hours one morning, they were talked into running for presidents of the Nebraska Square and Round Dance Association.

At the second LEGACY Conclave they found themselves deeply interested in leadership training and with the help of many others, "The Prairie Conclave of American Folk Dancers," based on a mini-LEGACY premise, was born. Two such three-day sessions have been held so far. This past spring they were asked to take on the large job of Executive Secretary for LEGACY and they accepted; so the future holds even more involvement for them.

When Dick retired from the military, he became a free-lance inventor, developing, patenting and selling a variety of ideas. He now heads a small company that manufactures and sells his designs, such products as tag stringers, automatic assembly machines, laser-controlled engravers and hot stamp presses.

Jan was a typical housewife, raising two sons, until Dick retired. Then she fulfilled a life-long ambition. She bought an 80-year old house and completely remodeled it herself, doing the plumbing, plastering, paneling and papering. It took three years to finish. Between 1970 and 1978 she was in charge of Omaha's Telephone Tape Service, a recorded message of area square dances available 24 hours a day. Since 1975 she has been subscription, flyer service and publication manager for the ROUND-UP NEWSLETTER, official publication of the Nebraska Square and Round Dance Association. Under these auspices she is also the press-person, handling club flyers, printing club by-laws, calendars, programs, etc.

Dick designed and built an automated dis-

(Please turn to page 63)

Turning back the Clock and finding FUN Today

IF THE SLOGAN "something for everyone" has ever applied to the square dance activity, it would certainly fit today. Clubs that are geared to every plateau from basic to advanced or even to challenge, and clubs specializing in round dancing can be found in many areas. Now we are seeing a growing interest in clubs whose members are devotees of the traditional forms of the activity.

What is so different about these clubs? Actually, not a great deal. The participants are devoted to square dancing, many of them have square danced for most of their lifetime. Possibly they don't dance as frequently as those involved in the contemporary plateaus because the basics used in this dancing are more or less fixed and limited to what a dancer might be able to absorb in just a few nights of dancing.

That isn't to say that the variety is limited — because it isn't. It's just that the variety comes in the form of different dance patterns and figures that are memorized. Only the number of basics is limited. Actually there are hundreds, perhaps thousands of good, existing dances, both squares and rounds, quadrilles as well as mixers, patter calls and singing calls to draw upon. These calls and routines today are pleasing the dancers just as they did the dancers several decades ago.

One center of the activity is on the East Coast where many groups carry on the traditions of past years with "eastern style" squares, rounds and contras. Ed Butenhof from Rochester, New York, (writer of our Traditional Treasury, see page 16) and his wife Barbara, are one pair among a number of caller-leaders who carry on this tradition and keep this form of the American dance alive.

You'll find other centers of Old Tyme dancing around the country. One of these is Colorado Springs, cradle of modern square dancing and home of Lloyd "Pappy" and Dorothy Shaw who introduced our country's traditional dance to so many Americans in the late 1940's and early fifties.

More than 300 square dancers gather at the First Christian Church in Colorado Springs for the third annual "Old Tyme Fiddle and Square Dance Reunion."



Today's leaders in this Colorado community are Dean and Peg Edwards who grew up in this activity and are presently dedicated to keeping the friendly traditions alive. At least two clubs called for by Dean, The Fun Finders and Squares for Fun, meet on a regular basis.

This past January more than 300 square dancers gathered at the First Christian Church in Colorado Springs for the third annual "Old Tyme Fiddle and Square Dance Reunion." According to those who attended it was indeed a *reunion*. Dancers, many of whom had not danced for years "came out of the woodwork." Younger enthusiasts attracted by the publicity joined the festive occasion as it opened with a manmouth pot luck supper. When it was time to dance the old favorites, Dean served as Master of Ceremonies and shared the calling with Rae Hope, Smitty Payne, Bill Wright and others.

Another milestone was reached this past summer when the Butenhofs traveled west to Colorado Springs to be guests of honor at a Western-style Pot Luck Supper and Old Tyme Square Dancing at the historic Antlers Park Pavilion.

Just why do these occasions seem so news-worthy? Perhaps because it is providing a very desirable form of the activity to a growing number of men and women who might otherwise be bypassed. It is a type of square dancing that can cater to the infrequent dancer for it doesn't require constant workshopping to keep up with new material. One thing for sure — it does provide all of the variety and friendliness that anyone can claim for the activity and no phase comes closer to being the true *American Folk Dance*. This form of dancing is putting on a fresh appearance. Actually, it really never disappeared.

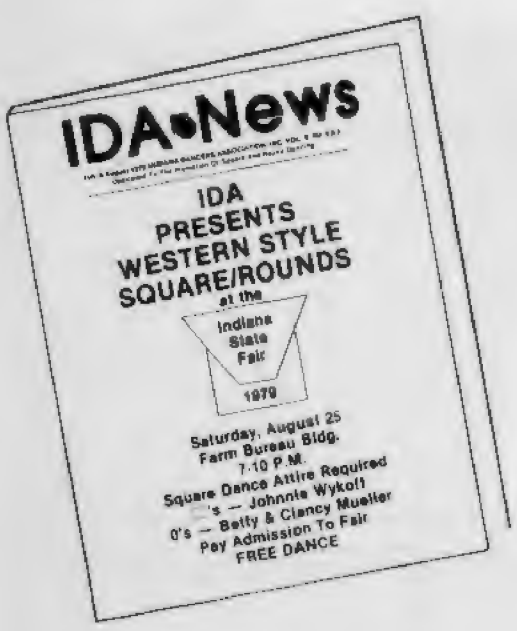


Peg & Dean Edwards (left) and Barbara & Ed Butenhof (right) shown modeling "old tyme" dance costumes.



The festivities were opened with a mammoth pot luck supper and it appears everyone had plenty to eat.

PUBLICATION PROFILE



IDA NEWS

ESTABLISHED IN 1961 and published monthly by the Indiana Dancers Association, Inc., IDA NEWS, is a compact, neat magazine. It operates under a Governing Board of eight members, one of whom is also the Manager of the magazine. He has a staff of two on editorial.

An unusual feature of IDA NEWS, at least in the issue under review, is the placement of the magazine masthead and business information. On the next to last page, the information was given in orderly fashion. Deadline for copy is the first day of the month preceding date of issue; annual subscription rate is $5.00; advertising runs from $4.50 for 1/16 page to $33.00 for a full page or $43.00 for the inside of either the front or back cover. A 15% reduction is offered on yearly ads with no changes, paid in advance.

CALLERLAB information is included in the magazine as well as a Meet the Caller column, the President's column and an occasional article. The magazine is given over almost entirely to club listings and advertisements.

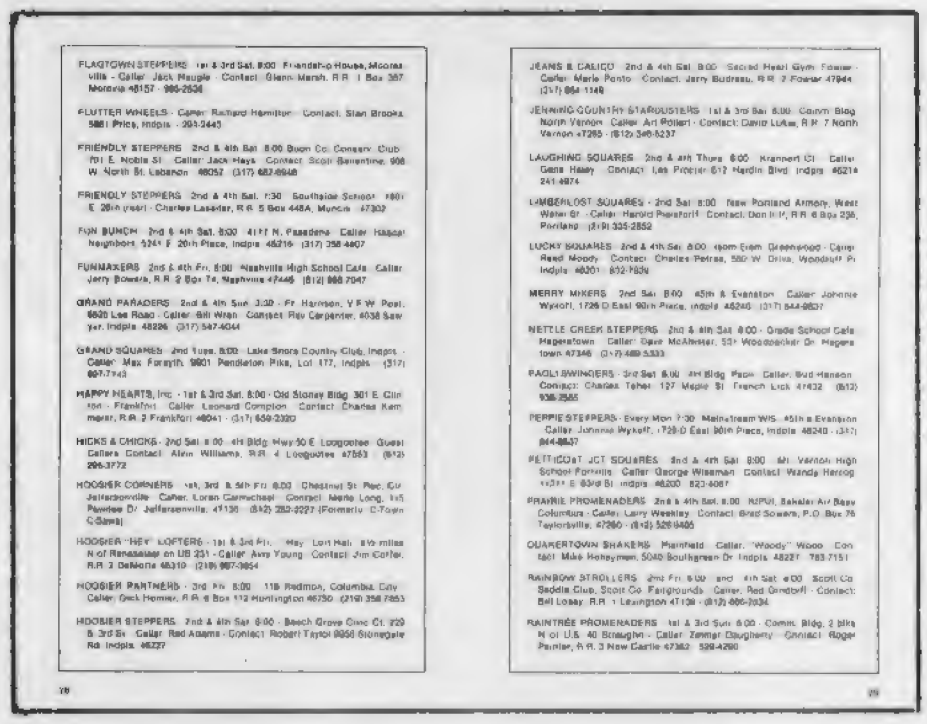
One page delineates information about square and round dance lessons.

Club listings are given on a day-by-day basis starting with the first day of the calendar month and going through the entire month and into the beginning of the next month. The format is clear and easy to follow. The caller, or cuer, is shown first in caps, followed by the name of the club, the location of the dance and the time. Any local dancer or even visitor to the area would have absolutely no difficulty in finding a dance on any given day of the month.

A second compilation of IDA member clubs is made alphabetically by the name of the club itself. This listing is up-dated and printed annually. In this section the club name is given in caps, then the days it meets and the time, the location of the hall, caller or cuer, and a contact name, address and telephone number.

IDA NEWS uses a good grade of white paper and the black printing is especially clean. A variety of type face and size is used throughout the publication with good judgment. All ads are boxed for clear identification and a generous use of white space in both editorial and ad copy makes easy readability.

Sample pages of current club contacts


FLAGTOWN STEPPERS - 1st & 3rd Sat. 8:00 - Friendship House, Moores Hill - Caller: Jack Maupin - Contact: Glenn Marsh, R.R. 1 Box 357 Monrovia 46157 - 996-2636

FLUTTER WHEELS - Caller: Richard Hamilton - Contact: Stan Brooks 5861 Price, Indpls - 293-3443

FRIENDLY STEPPERS - 2nd & 4th Sat. 8:00 Avon Co. Consery. Club 701 E. Noble St - Caller: Jack Hays - Contact: Scott Barentine, 908 W. North St. Lebanon 46052 (317) 482-6948

FRIENDLY STEPPERS - 2nd & 4th Sat. 7:30 - Southside School - 1801 E. 26th (rear) - Charles Lassiter, R.R. 5 Box 448A, Muncie 47302

FUN BUNCH - 2nd & 4th Sat. 8:00 - 4117 N. Pasadena - Caller: Hassel Neighbors, 5245 E. 20th Place, Indpls. 46218 - (317) 356-4807

FUNMAKERS - 2nd & 4th Fri. 8:00 - Nashville High School Cafe - Caller: Jerry Bowers, R.R. 2 Box 74, Nashville 47448 - (812) 988-7047

GRAND PARADERS - 2nd & 4th Sun. 3:00 - Ft. Harrison, V.F.W. Post, 6820 Lee Road - Caller: Bill Wren - Contact: Roy Carpenter, 4038 Sawyer, Indpls. 46226 - (317) 547-4044

GRAND SQUARES - 2nd Tues. 8:00 - Lake Shore Country Club, Inwood - Caller: Max Forsyth, 9901 Pendleton Pike, Lot 177, Indpls. - (317) 897-7948

HAPPY HEARTS, Inc. - 1st & 3rd Sat. 8:00 - Old Stoney Bldg. 301 E. Clinton - Frankfort - Caller: Leonard Compton - Contact: Charles Kemper, R.R. 2 Frankfort 46041 - (317) 659-2320

HICKS & CHICKS - 2nd Sat. 8:00 - 4H Bldg. Hwy 50 E. Loogootee - Guest Callers - Contact: Alvin Williams, R.R. 4 Loogootee 47553 - (812) 295-3772

HOOSIER CORNERS - 1st, 3rd & 5th Fri. 8:00 - Chestnut St. Rec. Ctr. Jeffersonville - Caller: Loran Carmichael - Contact: Merle Long, 1115 Pawnee Dr. Jeffersonville, 47130 - (812) 282-9227 (Formerly O-Town O-Gents)

HOOSIER "HEY" LOFTERS - 1st & 3rd Fri. - Hay Loft Hall - 8½ miles N. of Rensselaer on US 231 - Caller: Avis Young - Contact: Jim Corfer, R.R. 2 DeMotte 46310 - (219) 987-3054

HOOSIER PARTNERS - 3rd Fri. 8:00 - 11B Redman, Columbus City - Caller: Dick Horner, R.R. 6 Box 112 Huntington 46750 - (219) 356-7853

HOOSIER STEPPERS - 2nd & 4th Sat. 8:00 - Beech Grove Civic Ct. (20 & 3rd St - Caller: Red Adams - Contact: Robert Taylor 9050 Stonegate Rd. Indpls. 46227

JEANS & CALICO - 2nd & 4th Sat. 8:00 - Sacred Heart Gym, Fowler - Caller: Merle Ponto - Contact: Jerry Budreau, R.R. 2 Fowler 47944 (317) 884-1348

JENNING COUNTY STARDUSTERS - 1st & 3rd Sat. 8:00 - Comm. Bldg. North Vernon - Caller: Art Pollert - Contact: David Lutes, R.R. 7 North Vernon 47265 - (812) 346-5237

LAUGHING SQUARES - 2nd & 4th Thurs. 8:00 - Krannert Ct. - Caller: Gene Haley - Contact: Les Priester, 617 Hardin Blvd. Indpls. 46214 241-4874

LAMBERLOST SQUARES - 2nd Sat. 8:00 - New Portland Armory, West Water St. - Caller: Harold Pierstorff - Contact: Don Hill, R.R. 6 Box 236, Portland - (219) 335-2852

LUCKY SQUARES - 2nd & 4th Sat. 8:00 - 4bom From Greenwood - Caller: Reed Moody - Contact: Charles Petrie, 580 W. Drive, Woodruff Pl. Indpls. 46201 - 852-7834

MERRY MIXERS - 2nd Sat. 8:00 - 45th & Evanston - Caller: Johnnie Wykoff, 1726 D East 90th Place, Indpls 46240 - (317) 844-9837

NETTLE CREEK STEPPERS - 2nd & 4th Sat. 8:00 - Onida School Cafe Hagerstown - Caller: Dave McAlexsr, 531 Woodpecker Dr. Hagerstown 47346 - (317) 489-5333

PAGLI SWINGERS - 3rd Sat. 8:00 - 4H Bldg. Paoli - Caller: Bud Hanson - Contact: Charles Teher, 127 Maple St. French Lick 47432 - (812) 936-2585

PEPPIE STEPPERS - Every Mon 7:30 - Mainstream WS - 45th & Evanston - Caller: Johnnie Wykoff, 1726 D East 90th Place, Indpls 46240 - (317) 844-9837

PETTICOAT JCT SQUARES - 2nd & 4th Sat. 8:00 - Mt. Vernon High School Fortville - Caller: George Wiseman - Contact: Wanda Herzog 10201 E. 63rd St. Indpls. 46200 - 823-4087

PRAIRIE PROMENADERS - 2nd & 4th Sat. 8:00 - IUPUI, Bahaler Air Base Columbus - Caller: Larry Weekley - Contact: Brad Sowers, P.O. Box 76 Taylorsville, 47280 - (812) 526-9405

QUARTERTOWN SHAKERS - Plainfield - Caller: "Woody" Wood - Contact: Mike Honeyman, 5040 Southgreen Dr. Indpls. 46227 - 783-7151

RAINBOW STROLLERS - 2nd Fri. 8:00 - and 4th Sat. 8:00 - Scott Co. Saddle Club, Scott Co. Fairgrounds - Caller: Red Grindoff - Contact: Bill Losey, R.R. 1 Lexington 47138 - (812) 866-7034

RAINTREE PROMENADERS - 1st & 3rd Sun. 8:00 - Comm. Bldg. 2 blks N. of U.S. 40 Straughn - Caller: Zennie Daugherty - Contact: Roger Painter, R.R. 3 New Castle 47362 - 529-4290

observations on ADVANCED DANCING

By Ed Foote, Wexford, Pennsylvania

IN THE LAST TWO YEARS there has been a strong surge of interest in Advanced Level, and it is natural that this will be accompanied by "growing pains." There are two primary problem areas which I am constantly seeing in my travels around the country.

Problem: Callers are teaching dancers Advanced calls and are ignoring the Mainstream and Plus calls.

Comment: Advanced Dancing means being able to do all calls from previous lists "all-position." But many callers are ignoring these calls and are only teaching Advanced calls. The dancer learns many "names" but this alone does not make someone an Advanced dancer.

Callers must realize that people coming into Advanced dancing may not have much opportunity to do Mainstream and Plus calls "all-position" at open club dances. Thus, it is the responsibility of the caller to teach "all-position" for these calls at the same time he is teaching the Advanced calls. A good rule to follow is "one for one": For every Advanced call which is taught, a call from a previous list is also worked "all-position". Result: By the time all the Advanced calls have been presented, the dancers will have had complete instruction on "all-position" for the Mainstream and Plus calls.

Problem: Callers are using the Advanced calls from one position only.

Comment: Advanced dancing means "all-position". Many callers and dancers seem to feel that the more "names" a person knows, the better he is. Thus, callers are rushing people into Advanced as license to be able to use more "names". The Advanced calls are taught and used from one position only, and the dancers are told that because they recognize more "names", they are Advanced dancers. Not so! Advanced dancing means having complete knowledge of the calls which are being used; it means *understanding* the calls, not simply memorizing them from one position.

Result of these problems: The result is dancers being clobbered when they go to an Advanced dance or weekend away from home. One caller told his home Advanced group, "I travel all over the country and you are the best Advanced dancers I've ever seen." The dancers believed this and tried to dance in the Advanced room at a festival. They could not do anything. Why? Because their caller had never worked the Mainstream and Plus calls "all-position" and because he only used the Advanced calls from one position. All the dancers knew were "names", and this does not make an Advanced dancer.

What happens when people have worked at Advanced dancing for a year or more and then can not dance in an Advanced hall? They become discouraged and quit, and no one wants to see this occur.

What is the solution to these two problems? Obviously the callers must spend time with the Mainstream and Plus calls "all-position" and use the Advanced calls "all-position". How do we get callers to do this if they are not already doing so? By having the dancers ask for it. The dancers are paying the freight, and they have a right to expect the caller to give them what is necessary to make them Advanced dancers. Do not hesitate to ask your caller to do this — to give you "all-position" understanding of all calls being used, at Mainstream, Plus, and Advanced levels.

Remember: "names" alone do not make an Advanced dancer. A person who knows "names" but can not do calls from previous lists "all-position" is top-heavy; he has no solid foundation. And you know what happens when something has no foundation — it is likely to crumble at any minute. Insist that your caller give you a good foundation.

CONTRA CORNER

WE TOUCHED only briefly last month on the fact that considerable interest was placed on the contra program at the recent National Square Dance Convention in Milwaukee. With the idea that the continued interest in this phase of square dancing will insure a permanent berth in future Nationals, we have a few additional thoughts, both good and bad, on the program this year and in previous years.

One of the few areas we might criticize would be the over-programming of contra events. Although the interest is continuing to swell in this department, the rather small attendance at the panels and seminars devoted to these line dances — to their teaching, the selection of music and miscellaneous problems — seemed to indicate that all of this could be grouped into just one or two sessions in the future.

Those who are sincerely interested in helping to popularize contras are involved in virtually every phase of the program. This is why, when having to make a choice between two contra events going on simultaneously, the teacher, prompter or enthusiast finds it difficult to make a choice. In our estimation it would be far better to have a limited number of these sit-down sessions with a goal of having each one well attended.

When you come right down to it, that is possibly the only criticism we might make. It relates to the general concept of contras at future conventions rather than being critical of the recent or other past Nationals.

From all we could tell the enthusiasm for this type of dancing reached a new high during the three-day meeting in June.

Although previous conventions had provided handouts for those enthused with contras, the folks this year really outdid themselves. The 52-page syllabus handed out to each participant contained more than 80 dance descriptions written out in full, including a number of dances not available in other collections. We feel that the folks on the contra dance committee for the 28th National Square Dance Convention have taken a giant step in the right direction and we congratulate them all. Here are some samples of contras included in the program:



The free syllabus

The first one is a most exciting Contra, particularly when danced to Charlie's Polka (Kalox 1151).

BANJO CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1, 3, 5 and every other couple active and crossed over.

INTRO: The one below banjo-go;
— — — —, — — Sidecar back;
— — — —, Face this lady, heel toe;
Heel toe side close side, heel toe side close side;
Heel toe side close side, Heel toe — do-sa-do;
— — — —, — — Same lady swing;
— — — —, With couple across circle left;
— — — —, — — Left hand star;
— — — —, New one below banjo-go.

NOTE: As the dance starts with each dancer in a Butterfly banjo position (dancers standing right side to right side, facing in opposite directions — hands held up.) the men will move forward and the ladies will back up. This means that one column of couples is headed "down," away from the caller as the others are headed "up."

This second dance is not difficult and it includes a double progression which means that each couple progresses two positions during the 64 beat routine thereby eliminating any standing around and waiting.

CONSTANT CONTRA

By Leif Hetland, Cypress, California

Formation: 1, 3, 5 and every other couple active and crossed over.

INTRO: Do-sa-do corner;
— — — —, — Same girl swing;
— — — —, — — Star left;
— — — —, — — Star right;
— — — —, — — Ladies chain;
— — — —, — — Chain back;
— — — —, All pass thru and turn alone;
— — — —, Lady on right 1/2 promenade;
— — — —, — Do-sa-do new corner.

THE QUARTERLY MOVEMENT REPORT

OCTOBER — NOVEMBER — DECEMBER

BY CALLERLAB

QS

Dixie Derby Selected

PLEASE NOTE: It is hoped that clubs desiring workshopping will use this movement to enhance their programs. Please remember, the quarterly selection is for the quarter beginning on October 1, 1979. Thank you!

FOR THE QUARTER BEGINNING October 1, 1979, CALLERLAB has selected the following movement for workshopping at mainstream dances. The release date is not before the week of September 24 and we urge callers not to use the figure before the first dance in October. The movement selected is *DIXIE DERBY;* author Paul McNutt,

DIXIE DERBY: Facing couples complete a standard dixie style to an ocean wave and, without stopping, the wave ends (girls) fold, as the centers (boys) trade and spread apart so that those who folded now step forward and squeeze in between those who traded. The movement ends in a two-faced line.

Dancing examples:
1 and 3 lead to the right, circle four
Head men break to a line
Lines of four go forward and back,
Right and left thru,
Ladies lead DIXIE DERBY,
Couples circulate,
Bend the line
Left allemande.

Second example:
1 and 3 lead to the right, circle four
Head men break to a line.
Two lines go forward and back,
Right and left thru,
Ladies lead DIXIE DERBY, ladies trade,
Half-tag right,
Go right and left grand.

Coming Next Month

It's birthday time for us again and as has been our custom we will celebrate it with a special issue of SQUARE DANCING. In the November issue we will unwrap our theme for the coming year and at the same time unveil a few new features. You'll be getting the first glimpse of the 1980 Hall of Fame premium records and we'll give you a preview of what's to appear in the coming months. Also in addition to all of the regular features, we'll present the first in a photo-diagram series covering the different formations of square dancing and on top of that you'll get the lowdown on the soon-to-be published 1980 Yearbook. We have lots in store for those of you who are members of SIOASDS (if you are a subscriber to SQUARE DANCING, you are a member) and we feel you'll enjoy what's to come in the months ahead.

TAKE A GOOD LOOK

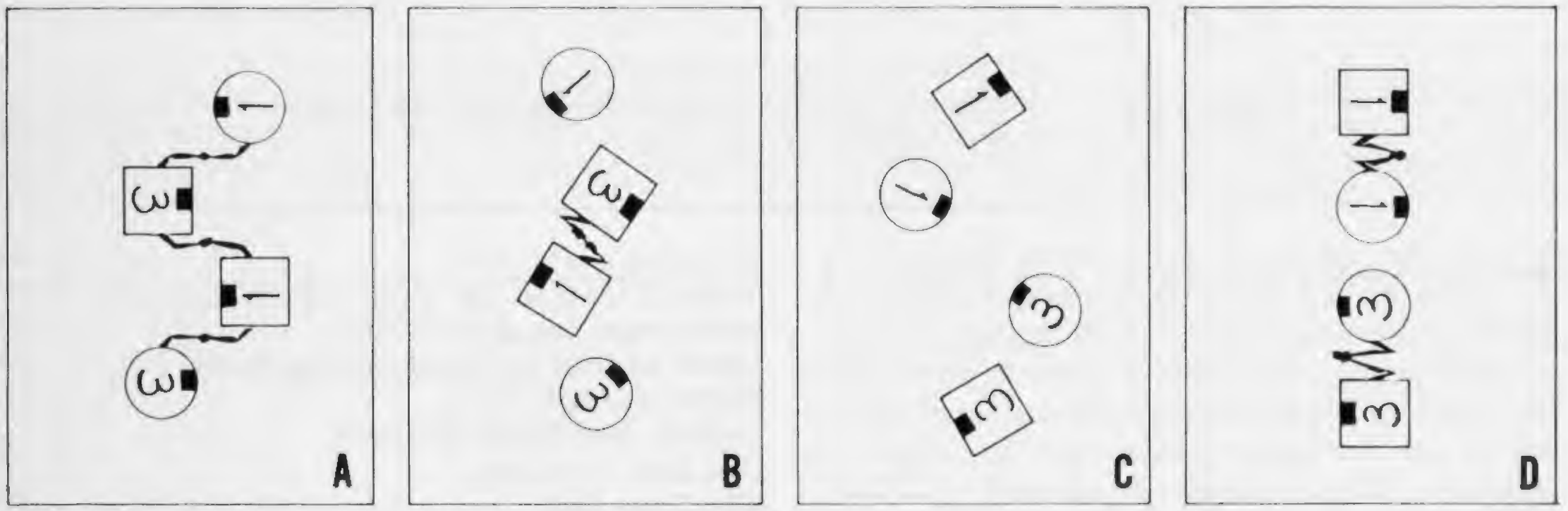


a feature for dancers



JOE BARBARA

The quarterly movement this month is Dixie Derby. Let's look at it with Joe and Barbara.



BARBARA: We have mentioned this before but Joe and I are always fascinated by the way the different new movements seem to follow a trend. For a while everything new seemed to be working around ocean waves. Next we went through a period of tag the line variations. Then it was circulates. It's almost as though somebody says, "O.K. fellows, here's the theme for the next three months. Start Using figures involving spread."

JOE: Perhaps you've noticed these trends yourself. Now we come to Dixie Derby, the lone quarterly selection made by CALLERLAB for the next three months. Its basic ingredients are trade, spread and run.

BARBARA: Let's take a look at it. The head two couples dance Dixie-style to a left-handed ocean wave (A). As the center couples (the men in this example) trade (B), the outsides or ends start to run around the centers. As the centers finish their trade they spread apart (C) and the end couples fit into the center with the end result that we have a two-faced line (D).

JOE: There was a time not too long ago when Dixie Derby might have seemed difficult for us but recently we have been doing so many similar movements that included runs, cross-runs, partner trades and switches from ocean waves to two-faced lines that a movement like this doesn't present any problem to us at all.

BARBARA: While quarterly selections frequently come in pairs —two is the maximum number CALLERLAB will suggest for any three months' period — for this final quarter of 1979 only the one, Dixie Derby, has been suggested. That makes a total of four quarterlies for the current calendar year.

JOE: Occasionally, when only one selection is made or in those instances when there have been no recommendations then our caller will workshop with us on some of the Mainstream movements that have been giving the club members problems. We'll cover some of these in coming issues.

☆☆☆

The Dancers Walkthru



HAPPY HALLOWEEN

By Sally Morgan, Grants Pass, Oregon

THE "BIG PUMPKIN" and tricks and treats. . . .
The treat is forming friendships that last;
The trick is forgetting slights in the past.
You don't need a crowd to have a ball;
"Big" is the club that returns your call.
Pumpkins sometimes forget their manners,
Forget their I.O.U.s and banners.
Ghosts on your guest list don't come back?
Check your list, it's good to keep track.
A mask has two faces that we see;
The smile is the one that pleases me.
The winners are clubs that help and keep trying,
Keeping the square dancing spirit from dying!





IDEAS IDEAS IDEAS

A Meaningful Badge

THE BATTLE CREEK Square & Round Dancers Association recognizes its members who are Ambassador Club participants. To encourage traveling between clubs, Ambassador Club cards are given to any member-couple. Each time a couple visits a member club, the card is signed. When a couple has visited 10 member clubs they are awarded a "Courier" dangle to affix to an Ambassador Club badge. 20 visits gains an "Emissary" ladder and 30 visits garners an "Ambassador" ladder. Ladders are presented at all Association festivals upon receipt of a completed card for any particular rank. A "Fun" badge with a real purpose!

A President's Club

One of the districts of the Associated Square Dancers of Southern California has put together an informal group known as the President's Club. Meeting six times a year at the free room of one of the local savings and loan institutions, the presidents of the clubs in that area come together to share ideas. Those with years of experience offer help to newer groups, while the new clubs also have suggestions to make. Such topics as inflated costs, how to encourage people to accept office, how to hire a caller or cuer, should presidents be admitted free to dances, etc. are tossed around. While the group holds no official status, it has found that just getting together and airing ideas and common problems has been a positive help.

A Club Sheriff

The Del Rey Squares of Southern California have a club sheriff who collects fines from members for rather unusual occasions. A person is likely to be tapped for a nickel if he has on a new shirt or a new dress. A dime may be collected if someone shows pictures of his grandchildren. The normal "no badge wearer" or "late arrival" is also docked, but all is done in the spirit of good-natured fun. The club is saving toward a trip to Hawaii and all monies go into the kitty. They report at present having collected enough to get one couple to the airport in a cab!

The WALKTHRU

a few invaluable tips on

LEADERSHIP

LEADERSHIP — what a viable item it is! It has been said, "A good leader will grow and learn," and in line with that, a good leader helps others to do the same. Offering testimony to both these points was the LEADERSHIP SEMINAR held last year by the California Square Dance Council in Santa Clara. A three-day training session included speakers from within and without the square dance activity. Here is a key point to consider: Look to your own for experience but don't stop there. Look beyond to those specialists who have vast resources to share.

Professional Trainers

At the Leadership Seminar, one entire day was given over to study under two professional (non-square dance) leader trainers. Here is the broad outline of their program:

YOU, as a Motivator
YOU, as a Leader
YOU, as a Member of a Group
YOU, as a Manager
YOU, as a Communicator

Note the depth of leadership, from motivator to being a member of the group. Briefly here are some of the ideas they shared.

A Motivator

"A leader should stimulate volunteers to serve with vigor, competence and pride. Personal satisfaction is an important dimension of volunteer motivation. Various motives for volunteering include: Desire to utilize special knowledge; desire to acquire special knowledge; need to be part of activity; need to be involved with others; desire to help others; desire for recognition; concern about consequences of not participating.

"People lose their motivation from lack of appreciative feedback, blocking of initiative, lack of training, no sense of making a difference.

"People remain motivated when there is a sense of making a difference, a feeling of being appreciated, involvement in problem solving, advancement to a higher level."

A Leader

"Delegating is the hallmark of a successful leader.

"A leader should make meetings effective and interesting. How? Meetings should be well-planned, well-organized, have good participation, maintain good feelings and have some follow-up."

A Group Member

"Involve as many people as possible in brainstorming sessions where everything and anything is tossed out and no one sets judgment. Later on decisions can be made on contributions which are usable.

"Try small buzz groups where as many people as possible simultaneously discuss a topic, develop a plan or perform a task."

A Manager

"There is a distinction between management and leadership. Leadership is an art. Leaders possess the art of getting people to do things for them. A leader is motivator. They are sensitive to the one-to-one relationship. Management is a science. The primary emphasis of the manager is obtaining results. Here are five steps to consider.

1. Define and communicate objectives
2. Organize for action
3. Establish controls
4. Execute the plan
5. Appraisal; did you achieve?

"If you can learn both the skills of leadership and management and if you are able to

detect when to lead and when to manage, then you will be an executive — a person who makes things happen effectively. An organization must be well led and well managed. The most successful groups understand the difference between management and leadership and build a team of both."

A Communicator

Some items to be considered to be a good communicator:

"When I give instruction, do I obtain feedback to assure I am understood?

"Do I understand I not only have the right to influence others but others also have the right to influence me?

"Do I understand that people 'speak' through a myriad of non-verbal ways and I must 'hear' this communication too?

"If I were listening, would I listen to myself?

"Do I understand I am learning little when I am talking?

"Do I consider the person involved as well as the situation?

"Do I listen for what is not being said?

"Do I look as if I am listening?"

Recipe for Leadership

Among the information distributed was this (which has been greatly abbreviated) put out by the California Association of Convention & Visitors Bureau. "A leader must:

- be able to take criticism
- learn to stand adversity
- be able to delegate authority
- make decisions
- be free from prejudices
- share the credit
- be able to concentrate under difficult circumstances
- assume responsibility for mistakes
- grow and learn

Stagnation is not leadership."

Evaluation

Obviously such a session can just begin to touch upon ideas which will stimulate, assist, encourage and teach leadership. Both individuals who attend such a seminar and the sponsoring association can learn much by evaluating what was offered, how it was received and what results were obtained over the following months. But it is a start; it is helpful; it is needed.

Square Dance Leaders

In addition to the non-square dance professionals at the seminar, the California Square Dance Council presented various speakers within the activity covering a wide range of topics of specific interest to clubs and dancers.

Bob and Lois Ferber, Chairmen of the Seminar, with the assistance of many others, compiled a helpful booklet of material to distribute to those attending. And wisely a questionnaire evaluating the seminar itself was distributed at the end of the meeting.

BADGE OF THE MONTH



A delightful badge has been designed by a club in Nucla, Colorado. At the time of the club's formation in 1976, the members were all invited to submit possible names for the group. A list was made up of those presented and the resulting vote ended with the selection of Pinon Pinwheelers, well-suited to the area which is lush with Pinion trees.

A committee then decided to use a pinwheel pattern on the badge and they did so with bright orange and green colors. The third-dimensional pinwheel looks like it's ready to spin away.

The Pinon Pinwheelers dance every Friday night at the Nucla Grade School Stop by and enjoy fun and good times with them, if you're in the area.

SMOOTH DANCING

the Demo Squad as a means of selling the concept of smooth dancing



A "Demo-Squad" is an eye-catcher.

SINCE OUR EARLY YEARS as a square dance publication, we have leaned heavily towards comfortable dancing. Our articles have stressed the importance of smoothness, anti-roughness and consideration. Starting last November we joined forces with the 28th National Square Dance Convention, CALLERLAB and many other national and state-wide associations in a special drive toward *smooth and uniform dancing*. We hope that the impact will remain and that the series will have achieved its goal.

Smooth dancing is an on-going project, not something to touch upon and then ignore. Hopefully, many dancers and callers will have discovered the advantages not only of dancing considerately but of teaching the new dancers the correct and standard way of dancing right from the start. Someone was telling us recently that it is great to read about smooth dancing, its even helpful to watch others dance smoothly, but when you come right down to it nothing is as effective as actually participating in a smooth dancing clinic.

A high point for us this past year was the series of presentations on the subject at the National Convention in Milwaukee. These were simply an enlargement of the type of dancer involvement sessions that we have featured over the years at the Asilomar Square Dance Vacation Institutes. We hope that the National Convention and local festivals and round-ups will carry on this type of program in the future.

Show and Tell

We have noticed that one good method of *selling* the idea of dance improvement comes through the use of a square of dancers whom we have come to call a Demo Squad. When working with a class, a club, workshop or a floor of festival or convention dancers it helps to be able to focus the attention of the participating dancers to a pilot square that does the movements in a correct and uniformly acceptable manner. It is sometimes much easier to copy correct dancing by visual involvement before actually participating in it. A demonstration (or Demo) squad is *not* an exhibition group. As a matter of fact by emphasizing different sizes and shapes of dancers and having the dancing natural and unrehearsed, it is sometimes easier to get across the idea that *everybody* can look better when dancing correctly.

It is best if the dancing participants are not kept standing and watching too long. A 15 or 20 second view of the Demo Squad illustrating a single movement is often all the *watching* an energetic dancer can stand. Then he wants his turn. Think about it the next time you are going to place the emphasis on smooth dancing. Involve a square of smooth dancers and see if your program isn't enhanced immeasurably. Give it a try.

ROUNDANCER MODULE

Over the years round dance instructors and leaders from all parts of the world have been spotlighted in this monthly series, Paging the Round Dancers. We haven't taken a count recently but the total number is well into the hundreds. Most of these couples and individuals have been introduced to round dancing through their participation in square dancing. A few have never square danced and their involvement with that phase of the activity is only in the capacity of cueing rounds for various clubs and festivals. A fair percentage of those featured are square dance callers as well as round dance leaders. In looking back we find names of those who are no longer with us, as well as many who have "retired" from the activity.

This month we have elected to spotlight three couples who hail from the east, midwest and west, respectively. Their approach to round dancing appears to be as diverse as the areas from which they come. This is all to the good, since it is important that we have "something for everyone" in round dancing as well as in square dancing and other unrelated hobbies. Each leader must follow his or her own inclinations and concentrate on that phase of round dancing which he most enjoys, according to the individual's capabilities. One thing is certain – those who enter the portals of round dance teaching are, of necessity, hard working and dedicated people whose main inspiration comes from a love of people and round dancing. We salute them all!

Meet a Trio of PAGING the R/D



Pat and Bill Walker – Seattle, Washington

CONVINCED that squares and rounds should be danced according to the basic definitions, Bill and Pat Walker of Seattle, Washington, show evidence of their beliefs in their dancing.

Bill and Pat started square dancing in 1959 and began round dance lessons one year later. In 1962 they formed their first club and taught their first classes in rounds and squares. They currently have one round dance club in the Seattle area and teach one round dance basic class each year. Bill also calls and teaches for one square dance club.

The Walkers are members of both CALLERLAB and ROUNDALAB and they have both served as club officers in their early days of dancing. Bill has served twice as Council Festival Chairman. He was program chairman for one of the Washington State Festivals, has chaired callers' clinics and panels for the 18th National Square Dance Convention and has served as Workshop Chairman, Vice President and President of Puget Sound Teachers and Callers Association.

Pat's hobbies are knitting and constantly adding to a book of square dance fashions, tips and patterns she provides to each of the ladies in their classes. She is also a registered nurse.

Bill is a principal Research Engineer for the Boeing Commercial Airplane Company in Seattle.

Dedicated to the proposition that squares and rounds belong together, the Walkers put their beliefs into practice by their active involvement in both phases of the activity.

PAGING THE ROUND DANCERS



Bill and Rosella Bosley
– Baltimore, Maryland

VERY MUCH A PART of the Baltimore, Maryland, area round dance picture are the Bosleys, Bill and Rosella. Although they have only been cueing and instructing since 1971, their B & R Round Dance Club is the largest in the area. By maintaining a friendly, fun atmosphere and offering a well-rounded, intermediate program at the club, the Bosleys insure that their dancers have a good evening of interesting dancing.

Bill's patience as an instructor knows no bounds, as evidenced by the fact that on one occasion he even went so far as to get down on his hands and knees to move a gentleman's foot to the correct spot on the floor! Rosella's clear voice and perfect timing as cuer have guided her dancers through many difficult steps which they didn't think they were able to do.

The Bosleys arrange for their dancers to participate in interesting activities. The highlight of the year for many of the club members is the annual May Round Dance Weekend at Cacapon, West Virginia. The Old Inn, several rooms in the Lodge, and some cabins are rented by the Bosleys. Workshops, evening dances, skits, and afterparties combine to make the weekend one of total enjoyment.

Bill and Rosella have been guest cuers at many square dance clubs both in and out of the state. They were Round Dance Coordinators for the Baltimore Festival in 1975 and they also cued at the National in New Jersey in 1977.

Their first attempt in choreography resulted in "Come a Little Bit Closer," a peppy two-step/cha cha. Baltimore is fortunate to have the talented Bosleys, and we wish them continued success in all their future endeavors.

PAGING THE ROUND DANCERS



Bob and Rosemary Holiday
– Lake Villa, Illinois

ONE EVENING in 1971 Bob and Rosemary Holiday of Lake Villa, Illinois, watched their next door neighbors, Art and Thelma Dahl, practice a round dance and before long they were enrolled in a basic round dance class. Soon after they joined an intermediate club with Gene and Edna Arnfield and then went on to advanced instruction with Art and Ruth Youwer.

The Holidays are hosts of the two Round Table Weekends each year. The fall weekend is a major event in the midwest for teachers and advanced dancers. The newer Spring Invitational is for all levels of dancers and features dance improvement clinics as well as bringing outstanding guest leaders to the midwest.

In the spring of 1974 Bob and Rosemary joined the staff of the College of Lake County to conduct a non-credit course. Their dancers are couples of all ages who take basics to learn or improve ballroom dancing. Toward the end of the course they are introduced to round dancing and once exposed, most of these couples continue to round dance.

During the past year the Holidays have been featured instructors at the Houston Round Dance Festival and the intermediate/advanced guest leaders at the Derby City Festival sponsored by the Kentuckiana Square Dance Association. They have been on the staff of both the 1st and 2nd Round Dance Festival, having taught dances and conducted a quickstep clinic.

Professionally, Bob is General Manager for Barrington Lincoln Mercury, a new car dealership in Northern Illinois. The Holidays have three children, a married daughter, a daughter in college, and a 14-year old son who is in high school.

The CALLERS Notebook

Some Pointers You'll Never Pick Up In Caller's School or Textbook

IN LOOKING THROUGH various caller's textbooks, in checking the curriculum of caller's schools, and in reviewing the last seven years of the Callers' Textbook chapters as they have appeared in this magazine, one is deeply impressed with the amount of material a caller must absorb in order to do a competent job behind the microphone. Of course, only a small portion of caller training can be covered by reading books or attending schools and seminars. The best teacher is actual experience, learning by doing. However, this is not always easy to accomplish and one's self-criticism is perhaps the most difficult responsibility a caller must face.

One caller told us recently that he had figured out that for every hour of actual calling before "live" dancers, he averaged six hours in preparation. This homework, of course, includes working on choreography, planning programs, checking out equipment, practicing with the new records and reading textbooks and notes put out by callers' note services and magazines.

The conscientious caller spends almost an equal amount of time in evaluating past performance as he does in planning for the future. He asks himself questions. "How did I come across to the dancers?" "Was my teaching adequate in presenting the current quarterly selection to our club?" "Was the fact that I was tired tonight evident to the dancers in the way I called, instructed and handled myself in front of the microphone?"

Self Analysis

It's not a bad idea to give yourself an evaluation of this type after each performance. Only by analyzing what you have done are you in a position to make a personal self analysis that will improve your performance in the future. So many of the ingredients that go into the making of a successful caller will never be found in books nor will they be more than touched upon in callers' colleges. These are the ability ratings and personality traits that differ with each individual.

What one does derive by reading a textbook and attending a school are the techniques and general information gleaned from the personal experience of authors and instructors. Because we are each different in our personality and ability we need to apply our own characteristics to our calling, realizing that we have our shortcomings along with our attributes. A caller who tries to be like someone else will find it a difficult, if not impossible, row to hoe. On the other

hand, the caller who at the end of a performance can say, "I did the best job that *I* could possibly have done" is doing much. While you can't actually be a Bob Fisk, Raymond Smith, a Frank Lane or any one else but yourself, you can learn by observation and get pointers that will help you progress as a caller and then strive to develop into *your own best self*.

Judgment is one subject that can be discussed for hours. It can occupy chapters in a textbook, but good judgment must be inherent in the individual. Often snap judgments must be made on the spot and as a caller you will frequently be faced with circumstances that in no way could be anticipated or planned for. A dancer is injured on the dance floor. All the electricity goes out in the hall. You may have planned a Plus One program for the evening only to discover that you have fifteen squares of brand new graduates from an Extended Basics level class descend upon you unannounced. Here is where your good judgment counts. It's one thing to be in a caller classroom situation with an instructor saying what he *might* do under similar circumstances. It's an entirely different kettle of fish to suddenly find yourself in this position without warning. How are you to know what you might do?

It is interesting to note that the combined theme for the 1980 CALLERLAB Convention is Attitude – Judgment. True leadership depends strongly on these attributes and whether it is caller leadership or leadership within the ranks of dancer organizations, good judgment and a strong ethical attitude and approach to the activity are of inestimable value. Without good judgment, we lack for good leadership. Over the coming months as the theme for CALLERLAB begins to unfold, we will be hearing much more on the subject and we will be covering judgment, not only from the caller's viewpoint, but from the dancer's as well.

Let's say it's midway through the evening dance and one square of dancers, guests of the club of 16 squares that are present this evening, asks you to "lower the boom" and really let them have it. You've been turning them off all evening and now you need to make a decision. You realize that what this one square wants is an opportunity to dance material that the great majority of those present could not handle. Now the point of all this is *not* to suggest what steps to take — to go ahead and show them that they are not so smart or, to be firm. Your responsibility is to the club as a whole not to just a single square. Only you can make the right decision because you are on the scene, know all the circumstances and are able to make a sound judgment. Under caller classroom conditions it is easy to come up with what seems to be the correct answer, but this might not be the right answer when everything is taken into consideration.

You might try a game some callers play called "What If" and ask yourself, during an evening of calling, *what* you might do *if* certain circumstances were to arise. Naturally, if you think them over they are not going to happen, not at that particular time at any rate. However, you are giving yourself an opportunity to test your judgment, to see how much of what you do is based on ego and how much is based on what in your judgment is the best for the greatest number of dancers.

Good judgment plays a far greater role than simply putting together a passable performance or a good evening of square dancing. How you act and what you say is just as important as what and how you teach the basics. You set the example in your personal approach to square dancing as a whole. If you love it, respect it and protect it there's a good chance that your dancers will too. If you kid about it, say one thing and then do another, or if you are prone to talking down other callers and teachers your dancers will, too.

Those who learn from you and those who dance with you feel that *you* are square dancing. If you can't learn all of this from square dance texts and square dance clinics and callers' schools, then where can you expect to gain the sensitivity that is necessary for a top performance? Part of the answer comes from getting a broad base, from being more than just a square dancer, by being aware of what's going on in the world and by being well read.

More than one person who has as a caller found himself unable to cope with working with other human beings has found the answer by attending a Dale Carnegie course, a series of public speaking lessons, or by attending meetings where others, experts in their particular fields and gifted with the ability to express themselves well and to present a good positive public image, could be observed and to some degree emulated.

There is so much to square dance calling beyond the choreography, beyond the microphone techniques and the financial aspects. This is your own personal training course which only you can design for yourself.

CALLERS — You may have wondered "Am I doing what is the best for the dancers — for the activity as a whole?" If you have been especially perceptive you may have sensed the public pulse and, as a result, you may have retained a strong percentage of the dancers who dance to your calling. Evidently some of those who call and teach have failed to pick up the signals dancers have been sending out ("too much material — too fast tempos — too long tips, etc.") with the unhappy result that the activity has been loosing far too many dancers. You'll be especially interested in this bulletin issued recently by LEGACY.

RESOLUTION

Adopted by LEGACY, 1979

WHEREAS, square dancing is a friendly, social activity providing wholesome recreation at a reasonable fee and in suitable surroundings, and

WHEREAS, the quantity and complexity of what we dance has a bearing on the number of individuals who will enjoy this activity, and

WHEREAS, the emphasis appears to have been placed upon more complex movements than the typical square dancer can or will accept,

BE IT RESOLVED that LEGACY go on record as offering a mandate to callers and dance leaders to de-emphasize the complexity and the number of basics involved in general dancing and produce a more realistic mainstream plateau.

LADIES ON THE SQUARE



A PAIR OF DRESS IDEAS

FROM THE HANDS of two of the talented readers of SQUARE DANCING magazine come these ideas for square dance dresses.

From Florida

Mrs. Richard Hecht of Delray Beach not only designs and sews her own creations but she also is a wiz at cross-stitching. Selecting a pink and white gingham polyester fabric, Mrs. Hecht made a basic dress with a gathered skirt, full puffed sleeves and a round neckline. Then she added a lovely trim of blue and white

Note the detailed cross-stitching in this Hecht original, modeled by the designer.

cross-stitching in a starflake pattern. Nine inches were used as a border design with additional stitching worked onto the bodice, sleeves and belt. She suggests that many designs and color combinations can be used when using cross-stitching.

From West Virginia

How about a dress for $1.75? Mrs. Banks Jordan of Bluefield did just that when she found some curtain valances on sale at 25c each. Seven of these are sufficient for a size 10 or 12 if you follow her suggestions.

Start with good material that has a pattern you like and is made from fabric which will hold its shape and drip dry. Take the hems out of the tops of the valances; wash and steam press them on the wrong side.

Before you start cutting, sketch a picture of how you would like the dress to look. Here are the steps Mrs. Jordan followed for her dress. These valances were 13" x 52" each.

Double a valance and cut the sleeves from it with the shoulder section of the pattern on the plain part of the fabric. By doing it this way the sleeves do not need to be hemmed. Put a bias tape casing on the wrong side of the fabric about one inch from the bottom of the sleeve and run elastic thread through it.

Sew about 7" of the plain fabric along the edge of one valance above the pattern and cut the front and back of the bodice from this. (So far two valances for the sleeves and bodice.)

For the skirt, gather two valances for the top tier and three valances for the bottom tier. Again no need to hem the skirt as the valances are finished at the lower edge.

Trim the neck with a ruffle made from the plain part of the valance left over from the sleeves and bodice.



Would you believe only $1.75 for the material?

What to Wear?

There was a time when to own a square dance dress was to make it — to find a pattern, to hunt for just the right material and then to painstakingly cut it out and sew it into its final form. Eventually to the rescue came a battalion of specialized square dance dress designers and manufacturers, and it became possible to let the experts do the seamstress chores. Obviously that wasn't the answer for everyone, then — nor is it today. More ladies than ever before are making their own dresses, buying patterns or designing their own creations. And still the professional dress creators — and there are more and more of them all the time — continue to provide an excellent service. For those of you who do enjoy sewing we dedicate this regular feature. If you're a designer and have some ideas that are original and different, why not share them with our other readers. We'll enjoy looking them over. Editor.





Style Lab

LOAD THE BOAT

FROM THE CALLERLAB PLUS TWO list, Load the Boat is a movement that has been with us for quite a few years and still continues to provide a considerable amount of challenge for the dancer. This is one of those figures that involves half of the dancers in one set of maneuvers while the other half executes a completely different pattern.

To illustrate, the description of Load the Boat goes like this: From a setup of two facing lines of four (1), the action gets started as all the dancers move simultaneously (2). The ends move forward (3) and around the outside (4), passing right shoulders (5) with three moving people (6) and then turn a quarter in (7) to









stand beside the first person passed (8), facing the center of the set as a couple.

Simultaneously the centers pass thru with the person they are facing (4), turn a quarter to face out (5), do a partner trade and pass thru (6). The ending setup is an eight chain thru formation (8).

Because one set of actions is taking place in the center of the square while the second series is operating on the perimeter, it is well for those in the center to keep their actions as condensed as possible, allowing room for the outsiders to move comfortably. Figure on a total of 12 steps for a comfortable completion. You will find that after the pattern has been mastered by the dancers, those working on the outside will end simultaneously with those operating in the center.

SQUARE DANCING FORMATIONS

There was a time, not too many years ago, when much of square dancing was involved simply in squares, circles, lines, stars and grids. Today there are more than 50 recognizable formations that confront the contemporary square dancer. Starting with the November issue our plan is to feature photos, diagrams and written descriptions of each set-up and, in some instances a call that can be used to move the dancers into the formation.





Twenty-Ninth

NATIONAL SQUARE DANCE CONVENTION®

"The World's Greatest Square Dance Event"

Memphis, Tennessee

JUNE 26, 27, 28, 1980

REGISTRATIONS are pouring in and plans are being firmed up for next year's 29th National Square Dance Convention to be held in Memphis, Tennessee, on June 26, 27, and 28, 1980.

Following a successful registration blitz conducted by representatives from the host state at the 29th Milwaukee Convention, over 4700 square dancers have pledged to "Take That Night Train to Memphis."

"We broke all records for signing up registrants at a convention for the next year's event," stated Dean (Bill) Miesen, Housing and Registration Chairman. "Over 3500 dancers filled out their registration forms in Milwaukee during the three days we were there."

Although the Convention is still some eight months away, preliminary plans are rapidly being finalized, promising to make this National one of the most enjoyable ever. Over 130,000 square feet of space in the Cook Convention Center and adjoining Auditorium will be devoted to dancing, with some activities spilling outside on the West Plaza overlooking the Mississippi River, if weather permits.

Square Dancing

All dancing will be programmed around the CALLERLAB levels currently established, to provide easy dancing at every level for all who attend. The Mainstream and the Extended Basics programs will include one round between tips.

The Mainstream Plus hall will be divided into Plus One and Plus Two time segments, with introductions to advanced dancing in each daily. No rounds will be scheduled here.

Advanced programs, at both A-1 and A-2 levels, will also include introductions to Challenge dancing each day. Seventy percent of the Challenge program itself will be designated C-1, with the remainder of the time split among C-2, C-3 and C-4 levels.

Round Dancing

Whether or not you presently engage in the art of round dancing, there'll be something for you in this category. The Program Committee will showcase rounds each day on a huge wood floored stage in the Auditorium, with theater style seating for the audience. Workshops will be interspersed among the regular dances in the round dance halls during the Convention.

Contras

The contra program will be hosted in the East Ballroom of the Auditorium. Included in addition to regular contra dancing will be Kentucky Running Sets, Applachian Circles, old time squares and rounds, mountain dancing, quadrilles and lancers.

Youth Program

A "convention within a convention," the youth program has been designed to provide special activities which the younger dancers will enjoy in addition to the regular programs.

Workshops on clogging and contras are planned, plus youth-only square and round dances, with one round between each two tips. Non-dancing activities will include panel discussions, a fashion show and a Parade of States.

Special Programs

Extra activities will be highlighted by grand marches on Thursday and Friday, leading up to the Parade of States on Saturday evening. A total of 18 hours of exhibition dancing will be scheduled for the Auditorium stage so that the audience can relax in comfort while watching other groups demonstrate their skills in contra, clogging, square and round dancing.

Circle June 26, 27, and 28, 1980, on your calendar and make your plans now to be in Memphis for the 29th National Square Dance Convention at the Cook Convention Center.

See Your Registration Form — Page 47

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Kentucky

Plan now for next summer and do as the Frankfort Square Circlers did this past year. Three free dances were held at a local campground where non-dancers were invited to join in the activities. Quite a number of prospects were signed up for fall lessons through this method, besides offering some fun evenings in a lovely, scenic location.

Pennsylvania

After a period of inactivity, local leaders have revived the Delaware Valley Round Dance Teachers Association, which is a nonprofit organization bringing together Round Dance Leaders for purposes of exchanging information, coordinating activities to develop a uniform program, and evaluating round dance material. Ada Rogers is the current president. Meetings will be held the fourth Sunday of each month. — *The Coordinator*

12th Annual DANCE TO SEE to benefit the Blind Center, Chester, Pennsylvania, and sponsored by Pen Del Square Dance District, will take place at the Sun Center, Feltonville, PA, on Sunday, October 21st from 1:00 to 6:00 o'clock. For information contact Burt and Jan Bates, 831 Rosary Lane, West Chester, PA 19380; telephone (215) 696-6166.

South Carolina

Square dancing went to the peacetime troops when caller, Jay Bradley, and members of his club joined forces with Radio Station WBLR at its annual summer variety show to entertain soldiers at Fort Stewart. Beauty queens, country music, bluegrass singing and a clogging exhibition were followed by members of the Star Promenaders and the Mid Carolina Twirlers who danced two numbers. The square dancing was enthusiastically received by all. And the dancers were proud to be part of the show. — *Luci Lori*

Kansas

Alta and Harry McCluskey, past presidents of Kansas Square Dance Association, celebrate their 50th Wedding Anniversary on October 23rd. The Buckles & Bows Club, along with the McCluskey's five children, are honoring the occasion with a free dance at the 4H and Senior Citizens Building. The McCluskeys have been active square dancers for 31 years and have taught square dancing to 4-H boys and girls for some 30 years. A recent

Members of the Tripoli Twirlers join the Sahara Stompers (Brega, Libya) for a bit of sand dancing on the shores of the Mediterranean. Caller Elson Wride and orchestra Frank McGee added to the recent weekend of fun and good fellowship.

Photo from Phil and Rayna Thomas.



photo of them showed both Alta and Harry modeling their 1948 square dance outfits. Imagine still being able to fit into them! Happy day and hearty congratulations!

Tennessee

Four square dance clubs and one round dance club make up the Knoxville Square Dance Association. All KSDA dances are held at the Jessamine Street Center, which is sponsored by the City Recreation Bureau. Members of the Association wear their own badge



which currently sports a star dangling at the bottom. The star was a gift from the Ways & Means Committee of the 29th National Convention for a donation in the early days of planning the Convention to be held in Memphis next year. — *Grace Stephens*

Hop aboard the Chattanooga Choo-Choo and attend the Square and Round Dance Festival of the same name on October 12 and 13 at the Memorial Auditorium in the city of Chattanooga. Squares, rounds and clogging on a continual basis. Jack Lasry and Paul Marcum will be handling the squares, with Hap and A.J. Wolcott on rounds and Ralph Pierce doing the clogging workshops. Reservations available from David Robinson, Rt. 4, Box 70, Ringgold, GA 30736.

Indiana

Plan to attend the 23rd Annual Hoosier Square Dance Festival in Evansville, October 26, 27 and 28. Featured callers are Gary Shoemake and Beryl Main. Bob and Bobbie Cain will be presenting the round dance program. For more information write to Hoosier Square Dance Festival, PO Box 731, Evansville, Indiana 47700. — *Bud & Irene Huber*

Oregon

Lots of activity in the square dance world in the state of Oregon. Plans are underway for a goodwill trip to Europe in September 1980 and square dancers will be exhibiting their activity at that year's Octoberfest in Munich. Additional stops will be made in London, Amsterdam and Stockholm.

The summer festival in Eugene hosted caller Jurgen Warning and six dancers from Berlin, after which they went on to Portland for more dancing.

September 8, 9 and 10 saw the Portland Area Council sponsoring what they hoped would be the world's longest square dance (some 40 hours) at the Lloyd Center Shopping Mall in recognition of square dance week and the start of fall classes. It was hoped to have a minimum of two squares on the floor night and day with callers and dancers coming and going. — *Ed Warmoth*

Michigan

"Follow us to the Street Dance" was the slogan of the Buttons and Bows Square Dance Club float in the National Cherry Festival pa-



The Buttons and Bows of Traverse City, Michigan, put it all together for the Cherry Festival float.

rade last July in Traverse City. Caller, Ron Hensel, kept the dancers on their toes and the audience smiling on two different occasions. After one of the parades, the club sponsored a free street dance. Ken and Kitty Jenks, who started square dancing in Traverse City many years ago were guests of honor. It was estimated that some 250,000 people viewed the parade which was also televised. A fun way to promote square dancing. – *Gene & Marilyn Purkiss*

Ohio

Four clubs are combining efforts on October 28 toward the 5th Annual Square-up-against Cancer Dance at Padua High School in Parma. All proceeds from the evening go to the Holy Family Cancer Home in the city which is run entirely by donations. Dancing will be largely Mainstream with some Advanced level, plus rounds. The Beehive Squares, Chagrin Valley Squares, Chicks and Chaps and Wam Bam Squares invite all to come and participate.

Australia

The Armidale Eights Square Dancers are hosting their 4th New England Festival of square and round dancing on October 19, 20 and 21. 500 dancers from many northern New South Wales and Queensland clubs are expected. If you're in the area drop in on the festivities at the University of New England Great Hall.

Florida

The Florida Association of National Square Dance Campers, Inc. will hold their 5th Annual Camp-o-ree on November 2, 3 and 4 at the new Camping World campground, Kissimmee. All square dance campers are invited to come to Florida for the fun-filled weekend. You will be in the center of the state's many attractions so plan to stay awhile in sunny Florida. For more information contact John and Harriett Lovelace, 1533 83rd Ave. No., St. Petersburg 33702, chairmen of the event.
– *Edith Peterson*

California

The Fairs 'N' Squares of Santa Barbara wonder if a record is being set? This October 20th they celebrate their 30th year of dancing. Not an unusual anniversary, perhaps, except this club dances every Saturday of the year. And what really makes the record: The same caller from the beginning still calls each week. Speaks well of the dancers for their continuous interest and support and of the caller who has stayed with them through thick and through thin, Bruce Johnson.

Square dancers in Southern California are looking forward to three big benefit dances this month. In Rosemead on October 5-6 is the 13th Annual Round-up sponsored by The Teen Advisory Board to provide funds to keep teen clubs dancing. On October 7 at the Auditorium in South Gate, there will be a Benefit Dance for Hospitalized Veterans. A joint effort of the Stars & Stripes Square Dance Club and the American Legion, this affair aims to become an annual event. Then at Cerritos College on October 21 dancers will join the 18th Annual City of Hope Dance. Many talented callers and cuers are donating their services for these activities.

Another float — this one the work of the Shavano Shufflers, Salida, Colorado, won first place in that city's annual parade. Serving a double purpose, the float was the setting for the club's recent class graduation. Caller for the group is Garry and Bonnie Wood.

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1979

FLOOR CONTROL

by Curley Custer, Hagerstown, Maryland

AS A CALLER TRAVELING the square dance circuit and also for my home programs, I find that I am constantly thinking about being in control of my dance from beginning to end.

In planning an evening's program, many things go through my mind days, weeks or even months ahead of my calling date. If the dance is being held in an area in which I have previously called, I will be refreshing my mind as to dance location, time of dance, and commitments, if any, ahead of the dance. I will be thinking about the type of hall and possibly about how to place my equipment in the hall to get the best possible results with sound. Also, I will be thinking about the level which I will be expected to call. Above all I will try to plan a program which will be fun for all attending my dance, whether it be a local club, a brand new area or an area in which I frequently call. This is really the beginning of floor control.

I will choose a piece of music such as "Golden Slippers," (Kalox) which has a good first beat and a good clean off beat while the dancers are squaring up. I do not let anybody rush me into starting the dance until I have checked my tempo and I have spotted several squares for direction and location, regardless of what level dance I am calling. I always begin with some basic memory patterns which I am sure will work. This gives me a chance to adjust music and sound and to relax and get into my dance comfortably.

Heads square thru (Box 1-4) four
Do sa do, swing thru, boys run
Wheel and deal, right and left thru
Dive thru, square thru three
Allemande left

I follow with a right and left grand, meet partner and promenade, then

One and three wheel around, pass thru
U turn back, box the gnat
Right and left thru, cross trail thru
Corner allemande left

I follow with a right and left grand, meet partner and promenade. I repeat the above but change the pattern a bit.

One and three wheel around, pass thru
U turn back, box the gnat
Right and left thru, slide thru
Pass thru, allemande left

I will then have the sides do a basic memory pattern which I am certain will work.

Sides square thru four (Box 1-4)
Do sa do, swing thru, boys run
Couples circulate, wheel and deal
Pass thru, trade by, allemande left

I follow with a right and left grand to a promenade.

One and three wheel around
Right and left thru, half square thru
U turn back, right and left grand
Meet partner and promenade home

These are basic patterns which I know will work and I will continue with a few others such as these in the patter portion of the tip.

At this point the dancers are beginning to

dance and flow to the music. I then use a good singing call with excellent music such as "The Best Things in Life Are Free" (Windsor). My floor control is now beginning to work as I get into my dance.

With the singing I will start:

Join hands, circle to the left
All the way around you go
Allemande left your corner, do sa do your own
Men star left one time, get back home
Do a do sa do and an old left allemande
Come back home, swing and promenade
Love is free for everyone
The best things in life are free

The dancers will sing along with the cue lines. Now I do the first two choruses exactly the same.

Heads promenade halfway around
Down the middle do a right and left thru
Star thru, pass thru, do sa do
Right and left thru, dive thru
Pass thru, swing your corner girl
Left allemande, come back and promenade
(sing cue lines)

For the middle break, I have:

Sides face, grand square

At the reverse point I have:

Four ladies chain, four ladies chain back
Heads face, grand square and promenade
(this brings a few smiles and laughs)

For the third chorus I have:

Heads promenade one half
Down the middle do a right and left thru
Star thru, pass thru, do sa do
Right and left thru, then dive thru
Pass thru, swing thru
Boys trade, swing corner and promenade
(by this time the dancers are beginning to relax along with me and my floor control is working.)

For the fourth chorus I change my start from the promenade one half to a square thru.

Sides square thru four

Then use any standard 64 figure for this chorus. This gets their attention and more smiles and I now have my floor control.

In conclusion, I adjust my choreography to the floor level throughout the dance on both patter and singing calls, keeping in mind that fun is foremost. A few other patterns I use are:

Lines of four, pass thru
Cast off three quarters, right and left thru
Pass thru, cast off one quarter
California twirl, pass thru
Cast off two quarters, pass thru
Cast off three quarters, cross trail

Lines of four, slide thru, swing thru
Boys run, half tag the line, trade
Roll, U turn back, right and left grand

Lines of four with corner
One and three wheel around, pass thru
U turn back, slide thru
U turn back, slide thru
U turn back, pass thru
U turn back, slide thru, allemande left

Be careful with this one:

Sides face, grand square
Go five counts (you are in lines of four)
Right and left thru
Slide thru, allemande left

SINGING CALL

BLUETAIL FLY

By Brian Hotchkies, Dudley, N.S.W., Australia

Record: Top #25349, Flip Instrumental with Brian Hotchkies

OPENER:
Bow to your partner and corner too
Then half sashay that's what you do
Bow to the girl on the right of you
Swing the corner you're not through
***Allemande left with ole' left hand**
Partner right in a right and left grand
Every other girl with every other guy
Promenade with the bluetail fly
Jimmy cracked corn and I don't care
Swing your honey when you get there
My massa's gone away

SPECIAL WORKSHOP EDITORS
Ted Wegener **Workshop Editor**
Joy Cramlet **Round Dances**
Ken Kernen **Ammunition**

MIDDLE BREAK:
Allemande left allemande thar
Gents back in with a right hand star
Shoot that star with a full turn Joe
Pull the corner by you know
(Repeat from*)
ENDING:
Bow to your partner corner miss
To the opposite lady just blow a kiss
Wave at the girl on the ole' right wall
Swing your partner that's not all
(Repeat from*)
FIGURE
Head two men and your pretty little girl
Up to the middle and back to the world
Turn opposite lady with a right hand round
Partner now with a left hand round
Corners all with a right hand round
Partners left like a left allemande
Now wrong way with a right and left grand
Every other girl every other hand
Meet new girl box the gnat
Men star by the left like that
Once around to the same new girl
Promenade around the world
Jimmy cracked corn and I don't care
Jimmy cracked corn and I don't care
Swing your honey when you get there
My massa's gone away
SEQUENCE: Opener, Figure twice, Middle break, figure twice, Ending.

The 1980 Yearbook which will contain all the dances that have appeared in the 1978 and 1979 issues of this magazine is in the works.

CHASE RIGHT DRILLS

By Cal Golden, Hot Springs, Arkansas
Previously a part of the Quarterly Selections list of CALLERLAB, Chase Right has now been moved to the Plus One list.

Couples one and three, pass thru
Chase right, single hinge
Step thru
Allemande left

1P2P, pass the ocean
Single hinge, scoot back, boys run
Pass thru, chase right
Boys run, reverse flutter wheel
Touch a quarter, coordinate
Ferris wheel, centers step to a wave
Ping pong circulate, extend the tag
Extend the tag again
Centers step thru, track II
Boys circulate
Allemande left

Couples one and three
Square thru four hands, pass thru
Chase right, four men run
Allemande left

1P2P
Pass thru, chase right
Scoot back, slide thru
Promenade

1P2P
Touch a quarter, single file circulate
Center four partner trade and roll
Pass thru, chase right
Everybody do partner trade and roll
Turn thru
Allemande left

Heads right and left thru
Pass thru, chase right
Sides divide, touch a quarter
Coordinate
Girls do a U turn back
All eight circulate, boys run
Cast off three quarters
Slide thru, square thru five hands
Allemande left

Heads half sashay, pass thru
Chase right, walk and dodge
Partner trade and roll
Box the gnat, swing thru
Turn thru
Allemande left

1P2P
Pass thru, chase right
Hinge, scoot back
Right and left grand

1P2P right and left thru
Pass thru, chase right
Boys run, star thru, pass thru
Chase right, boys run
Pass thru
Allemande left

Heads half sashay
Circle left half way round
Four boys pass thru, chase right
Four girls touch a quarter
Single file circulate, girls run
Double pass thru, boys turn back
Girls track II
Boys finish half tag, girls circulate
Bend the line, touch a quarter
Boys run, pass thru
Allemande left

ROUND DANCES

LET'S LINGER — Grenn 14274
Choreographers: Doc and Peg Tirrell
Comment: Not a difficult two-step but interesting with good big band sounding music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step to** LOOSE-CLOSED **M face** WALL; **Side, Close, XIF, —; Side, Close, XIF, —;**
5-8 **(M chase) Circle R Two Step; Circle Two-Step; (W R chase) Circle Two-Step; Circle Two-Step end** SEMI-CLOSED;
9-12 Repeat action meas 1-4 part A:
13-16 Repeat action meas 5-8 Part A except to circle L:

PART B

1-4 **Change Sides Two-Step; Fwd Two-Step end** CLOSED **M facing** COH; **Side, Close, Side, Close; Side, —, Thru, —;**
5-8 Repeat meas 1-4 Part B end in SEMI-CLOSED:
9-12 **Fwd Two-Step; Fwd Two-Step; Cut Back, 2, 3, 4; Dip Bk, —, Recov to** CLOSED **M face** WALL, **—;**
13-16 **Turn Two-Step; Turn Two-Step end** SEMI-CLOSED **facing** LOD; **(Twirl) Fwd, —, 2, —; 3, —, 4, —;**

SEQUENCE: Dance goes thru twice except second time omit meas 16 Step Apart and Point.

SAY YOU'LL BE MINE — Dance Ranch 652
Choreographers: Herb and Erna Egender
Comment: A fun two-step to nice light and airy music. Cues on one side of record.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Change Sides Two-Step; Around to Face Two-Step M face** COH **in** CLOSED:
5-8 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, Close; Side, —, Thru, — end** SEMI-CLOSED **facing** RLOD;
9-12 With M on outside traveling RLOD repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part A except to end CLOSED M facing WALL:

PART B

1-4 **Side, Close, Fwd, —; Fwd, Close, Bk, —; Side, Close, Side, Touch; Side, Close, Thru, —;**
5-8 **Side, Behind, Side, Front; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step;**
9-12 Repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B;

SEQUENCE: Dance goes thru twice except to replace meas 15 and 16 with Walk, —, 2, —; Side, Close, Bk, Point.

IT'S TIME TO DANCE — Cem 37031
Choreographers: Tommy and Geneva Thomas
Comment: Not a difficult two-step to music with a big band sound.

INTRODUCTION

1-4 OPEN FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M face** LOD, **—, Touch, —;**

PART A

1-4 **Walk, —, 2, —; Fwd Two-Step; Walk, —, 2, —; Fwd Two-Step;**
5-8 **Rock Fwd, —, Recov 1/4 L Turn, —; Side, Close, 1/4 Turn** BANJO **M face** RLOD, **—; Rock Fwd, —, Recov 1/4 R Turn, —; Side, Close, Turn** CLOSED **M face** LOD, **—;**
9-12 **(Prog Scis) Side, Close, Cross, —; Side, Close, Cross, —;** CLOSED **M face** WALL **Side, Close, Side, Close; Side, —, Thru, —;**
13-16 **Side, XIB, Side, XIF; Pivot, —, 2, —; Turn Two-Step; Turn Two-Step end** SIDECAR **M face** LOD **&** WALL;

PART B

1-4 **Fwd, —, Run, 2** BANJO; **Fwd, —, Run, 2** SIDECAR; **Fwd, —, Run, 2,** BANJO; **Fwd, —, Run, 2 end** CLOSED **M face** LOD;
5-8 **1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close; 1/4 L Turn, —, Side, Close;**
9-12 **Fwd, —, 1/4 R Turn M face** WALL, **—; Side, Close, Bk, —; Face, —, Side, Close; Side** BANJO, **—, Fwd/Check M facing** LOD, **—;**
13-16 **Behind, Side, Fwd, Lock; Fwd, —, 1/4 R Turn M face** WALL, **—; Turn Two-Step; Turn Two-Step end M face** LOD;

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-6 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; Fwd, —, Manuv to** CLOSED **M face** RLOD, **—; Pivot, —, 2 M face** WALL, **—; Side, Close, Side, Close; Apart, —, Point, —.**

(More rounds on page 51)

Twenty-Ninth

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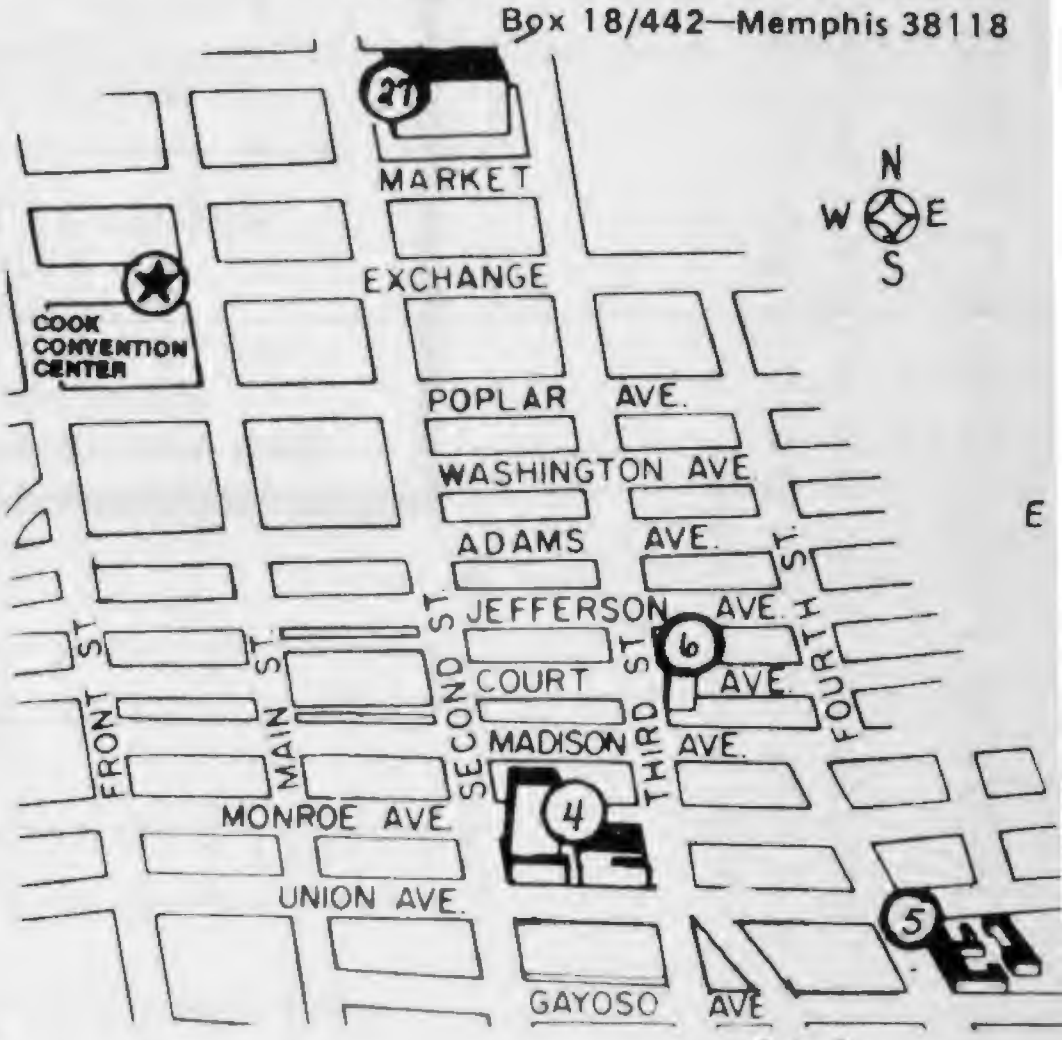
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- ☐ 1964 Long Beach
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- ☐ 1966 Indianapolis
- ☐ 1967 Philadelphia
- ☐ 1968 Omaha
- ☐ 1969 Seattle
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- ☐ 1971 New Orleans
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PROGRAMMING (Callers, Leaders and Prompters)

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2 Round Dance
3 Contra Dance
4 Exhibition
5 Panels

DAYS AVAILABLE

Thr. Fri. Sat.

Insert appropriate Calling Codes in squares at left (one per block) and check days available in boxes at right.

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RATES ARE SUBJECT TO 11% MOTEL TAX; ALL RATES SUBJECT TO CHANGE

NO.	HOTEL/MOTEL	HEADQUARTERS	SINGLE	DOUBLE	DOUBLE DOUBLE	DRIVING TIME (MIN.)
1.	Holiday Inn Rivermont-1,2,3,4	29th NAT., WA, MI	$32	$32-38	$41-45	5
2.	Quality Inn-West-1,2,3	FOREIGN, ARK, HI, OR	$32-35	$35-38	$38-42	5
3.	Riverbluff Best Western-1,2,3	CT, NH, VT, ME	$22	$25	$34-38	5
4.	Ramada Inn-Central-1,2,3	MO	$25	$30	$34	5
5.	Travelodge Downtown-1,2,3,	WI	$20	$22	$25	5
6.	Downtowner-Downtown-1,2,3	KY	$26-28	$30-32	$34-36	5
7.	Coach & Four Best Western-1,2,3,4	RI, MA, NY	$24	$24-27	$29-33	10
8.	Admiral Benbow-Midtown-1,2,3	NE, ND, UT, ID, MT, SD, WY	$20-24	$23-27	$25-30	10
9.	Holiday Inn Med. Ctr.-1,2,3,	MS	$30	$30-33	$38-41	10
10.	Holiday Inn Midtown-1,2,3	DE, DC, WV, VA, MD	$25	$25-27	$32-37	15
11.	Holiday Inn Central-1,2,3	FL	$25-27	$30-33	$38-41	15
12.	Holiday Inn-W. Memphis-1,2,3	KS, NC	$24	$30	$34-38	15
13.	Holiday Inn Brooks-1,2,3	ROUND DANCE	$27	$37	$42-47	15
14.	Quality Inn Airport-1,2,3,4	AR, LA	$22	$26	$30-34	15
15.	Executive Plaza Inn-1,2,3	MN, OH, NV	$32	$36	$36+	15
16.	Days Inn Brooks-1,2,3	IL	$17	$21	$25-29	15
17.	Admiral Benbow Airport-1,2,3,4	AZ, NM	$22-26	$25-29	$30-34	20
18.	Rodeway Inn-1,2,3,4	OK	$30	$32	$37-42	20
19.	Sheraton Airport-1,2,3	PA, SC	$35	$39	$42	20
20.	Ramada Inn South-1,2,3	NJ	$25	$29	$33	15
21.	Days Inn Shelby-1,2,3	AL, GA	$22	$26	$30	20
22.	Hilton Inn-1,2,3	TX		$38	$38+	15
23.	Holiday Inn, Holiday City 1,2,3	TN	$32	$32	$34	20
24.	Ramada Inn Southeast-1,2,3	IN, IA	$28	$33	$38	20
25.	Master Hosts-1,2,3	CO	$19	$23	$28	20
26.	Hyatt Regency-1,2,3	CA			$45-48	25
D.	Richardson Towers-1,2	Solo (Memphis St. Univ.)	$8.50-$9.50 per person			20

HOTELS AND MOTELS THAT ARE NOT HEADQUARTERS

27.	Sheraton Conv. Ctr. Hotel-1,2,3,4	$28	$34	$39-44	2
28.	Sheraton Med. Ctr.-1,2,3	$22-24	$28-30	$38-42	10
29.	Travelodge Airport-1,2,3		$27	$32	20
30.	Howard Johnson South-1,2,3,4	$26-27	$31-32	$39-40	15
31.	Sheraton Skyport-1,2		$40		20
32.	Ramada Inn W. Memphis-1,2,3	$28	$30	$38	15
33.	Travelodge Perimeter Pk.-1,2,3	$26-28	$31-33	$36-38	20
34.	Holiday Inn Poplar-1,2,3	$25	$25-30	$30-35	25
35.	Quality Inn East-1,2,3	$29	$33	$37-40	25
36.	Royal Oaks East-1,2,3		$18-22		30
37.	Ramada Inn East-1,2,3		$35	$35-38	30
38.	Days Inn Summer-1,2,3	$20	$25	$30-35	30
39.	Admiral Benbow East-1,2,3	$25-28		$28-32	30
40.	Welcome Inn Best Western-1,2,3	$25	$25	$30	30
41.	Stuckey's Motel-1,2,3	$12	$16	$20-24	30
42.	Holiday Inn Olive Branch-1,2,3		$36	$50	45
43.	Holiday Inn Macon-1,2,3	$30	$38	$42-46	30
44.	Lakeland Inn-1,2,3	$22	$26	$28-30	45

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3. POOL
4. SUITES

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STRANGERS — Cem 37031
Choreographers: Gil and Marcia Fernald
Comment: A busy routine with adequate music.

INTRODUCTION

1-4 CLOSED **M face** LOD **Wait; Wait; Side, Touch, Side, Touch; Dip Bk, —, Recov, —;**

PART A

1-4 **Fwd, —, Side, Close; 1/4 R Turn M face** WALL, **—, Side, Close; Side, Behind, Side, Manuv M face** RLOD; **Pivot, 2 M face** LOD, **(Twirl) Fwd, 2;**
5-8 **L Turn, —, Side, Close; L Turn M face** WALL, **—, Side, Close; Whisk, —, 2, 3; Pickup to** CLOSED **M face** LOD, **—, Side, Close;**
9-12 **Side, Close, Fwd, Fwd/Check; Circle Fishtail; Side, Close, Fwd, Fwd/Check; Circle Fishtail end in** BANJO;
13-16 **Fwd, —, 1/4 R Turn M face** WALL **in** CLOSED, **—; Turn Two-Step; Turn Two-Step; Side, XIB, Side, Thru M face** LOD;

PART B

1-4 **L Turn, Side, Bk, —; L Turn, Side, Fwd, —; L Turn, Side, Bk, —; L Turn, Side, Fwd end** CONTRA BANJO **M face** LOD;
5-8 **Side, Close, Cross, Step/Step; Side, Close, Cross, Step/Step end** CLOSED **M face** WALL; **Side, XIB, Side, Manuv M face** RLOD; **Pivot, 2, M face** LOD **(Twirl) Fwd, 2;**
9-12 **Twist, 2, L Turn, 2/3; Twist, 2, R Turn, 2/3; Rock Fwd, Recov, L Turn, 2/3; Rock Side, Recov, In Place, 2/3 M face** RLOD;
13-16 Repeat action meas 9-12 Part B in RLOD:

SEQUENCE: Dance goes thru twice plus Ending.
Ending:

1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; Double Pivot, 2, 3, 4; Lunge Fwd, —, Twist, —.**

POLKA DOTS AND MOONBEAMS — TNT 141
Choreographers: George and Joyce Kemmerer
Comment: Slow fox trot to very good music. One side has cues.

INTRODUCTION

1-4 CLOSED **M face** LOD **Wait; Wait; Side, Close, XIF/Check, —; Recov Bk, Side, Fwd, —;**

PART A

1-4 **Behind, Side, Fwd, —; Manuv, —, 2, 3; Spin Turn; Back, —, Side, Close;**
5-8 **L Turn; L Turn M face** WALL; **Side, Behind, Side, Front to** SEMI-CLOSED **face** LOD; **Fwd, —, Pickup to** MOD BANJO, **—;**

PART B

1-4 **Telemark; Curve; Open Impetus; Manuv M face** RLOD **in** CLOSED;
5-8 **R Turn, —, Side, Close; R Turn, —, Side, Close M face** WALL; **Vine, 2, 3, 4; Walk Fwd, —, 1/4 R Turn M face** WALL **in** BUTTERFLY, **—;**

PART C

1-4 Retain both handholds thru meas 6 and retain M's L and W's R throughout Part C **Balance L, 2/3, Balance R, 2/3; Rock Apart, Recov, In Place, 2/3; In Place, 2/3, Rock Apart, Recov; Side, Close/ Side, Bk, Close/In Place;**
5-8 **Rock Apart, Recov, In Place, 2/3; 1/8 L Turn, 2/3, Rock Apart, Recov; (Wrap) In Place, 2/3, Rock Bk, Recov to** SEMI-CLOSED; **Pickup, 2/3 to** CLOSED **M facing** LOD, **Fwd, Fwd;**

SEQUENCE: A — B — C — B — C — A plus Ending.
Ending:

1-4 **Side, Close, XIF/Check, —; Recov, Side, Fwd to** BANJO, **—; Rev Fallaway to** HALF-OPEN **facing** RLOD; **Bk, —, —, —.**

LIDA ROSE — TNT 143
Choreographers: Bob and Helen Smithwick
Comment: An easy dance to pleasant music with cues on one side of record.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED, **—, Touch, —;**

PART A

1-4 **Walk, 2, Step/Close, Step; Walk, 2, Step/Close, Step end** CLOSED **M facing** WALL; **Turn Two-Step,, Turn Two-Step,; Turn Two-Step,, Turn Two-Step end** SEMI-CLOSED,;
5-8 Repeat action meas 1-4 Part A;
9-12 **Run Fwd, 2, 3, Swing; Bk Up, 2, 3, Touch; Circle Away Two-Step,, Two-Step,; Together Two-Step,, Two-Step end** SEMI-CLOSED,;
13-16 Repeat action meas 9-12 Part A except to end CLOSED M face WALL:

PART B

1-4 **Vine, 2, 3, 4; 5, 6, 7, 8; R Pivot, 2 face** RLOD **in** SEMI-CLOSED, **Fwd/2, 3; Fwd/2, 3, Walk, 2;**
5-8 **Roll** RLOD, **2, 3, Clap; Roll Bk, 2, 3, Touch end Facing; Bk Away, 2, Step/ Close, Step; Together, 2, Step/Close, Step end** SEMI-CLOSED **facing** RLOD;
9-12 Traveling RLOD repeat action meas 1-4 Part B;
13-16 Repeat action meas 5-8 Part B end in

SEMI-CLOSED:

BREAK

1-2 **Run Fwd, 2, 3, Swing; Bk Up, 2, 3, Touch;**

SEQUENCE: A — B — Break — A — B — plus Ending.

Ending

1-2 **(Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch; Apart, Point.**

JAILHOUSE — Chinook 1003
Choreographers: Ray and Betty Hanna
Comment: A fun dance to do and fits the music nicely.

INTRODUCTION

1-6 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —; Roll** LOD, **2, 3, Touch; Roll** RLOD, **2, 3, Touch end** SEMI-CLOSED;

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Dip, —, Recov to** CLOSED **M face** WALL, **—;**

5-8 **Turn Two-Step; Turn Two-Step; (Twirl) Side, —, Behind, —;** SEMI-CLOSED **Walk, —, 2, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BUTTERFLY M face WALL:

PART B

17-20 **Rock Side, —, Recov, —; Cross, Side, Cross, —; Rock Side, —, Recov, —; Cross, Side, Cross, —;**

21-23 **Side, Touch, Side, Touch; (Twirl) Side, Behind, Side, Touch; (Rev Twirl) Side, Behind, Side, Touch;**

24-27 **Back Away, 2, 3, Touch; Together, 2, 3, Touch; Side, —, Behind, —; Side, —, Thru to** SEMI-CLOSED, **—;**

INTERUDE

1-6 **Fwd, Close, Back, —; (Scissors) Bk, Close, Fwd end** CONTRA BANJO **M face** LOD, **—; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Fwd, Close, Bk, —; (Scissors) Bk, Close, Fwd, —;**

SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

1-2 **Pivot, —, 2, —; Apart, —, Hold, —.**

TONIGHT — Chinook 1003
Choreographers: Gordon and Koko Sutton
Comment: Nice simple waltz with pleasant music. It has vocal on it.

INTRODUCTION

1-4 OPEN-FACNG **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY **M face** WALL, **Touch, —;**

PART A

1-4 **(Twirl) Side, Behind, Side; Thru, Side, Close; Side, Draw, Close; Side, Draw, Close;**

5-8 SEMI-CLOSED **Fwd Waltz; Fwd, Flare to** SIDECAR **M face** LOD, **—; Thru, Side, Close to** BUTTERFLY **M face** WALL; **Side, Draw, Touch;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 **Pas de basque L; Pas de basque R; Step, Swing, —; Spin Manuv end** CLOSED **M face** RLOD;

5-8 **(R) Waltz Turn; (R) Waltz Turn M face** WALL; **Twinkle, 2, 3; Twinkle, 2, 3;**

9-12 Repeat action meas 1-4 Part B:

13-16 Repeat action meas 5-8 Part B:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-4 **(Twirl) Side, Behind, Side; Thru, Side, Close; Side, Draw, Close; Step Apart, Point, —.**

AUTHORS — AUTHORS

Your dance editor, Ted Wegener, invites you to send in your dance material for possible use in the Workshop. Just mail it to us in care of the magazine and we'll see that it gets to Ted — Thank you!

SINGING CALL

MUSIC IS MY WOMAN

By Ernie Kinney, Fresno, California
Record: Rhythm #131, Flip Instrumental with Ernie Kinney
OPENER, MIDDLE BREAK, ENDING
Four ladies chain and you turn her
You rollaway and circle left
Four ladies rollaway and circle
Left allemande weave the ring
Music is my woman do sa do promenade
That's what makes it so easy
To be a music man
FIGURE:
Head couples square thru four hands
You'll do sa do with your corner
Swing thru and those boys run
Couples circulate then wheel and deal
Pass thru trade by swing
Left allemande promenade
That's what makes it so easy
To be a music man
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

COUPLES DIVIDE

By Gene Hairrell, Memphis, Tennessee

Heads star thru
Sides divide and make lines
Everybody pass thru, tag the line
Cloverleaf, centers touch a quarter
Box circulate two spots
Allemande left

Four ladies chain
Heads star thru
Sides divide and make lines
Slide thru, double pass thru
Centers in and cast off three quarters
Slide thru, dixie grand (call directional)
Allemande left

Heads divide and star thru
Sides right and left thru, pass thru
Make a wave, spin chain thru
Boys run, bend the line
Crosstrail thru to the corner
Allemande left

Sides rollaway a half sashay
Heads square thru three quarters
Sides divide and star thru
Track two, swing thru
Boys run, half tag the line
Walk and dodge, chase right
Hinge a quarter, girls run
Half tag the line, face right
Allemande left

Head couples partner hinge
Sides divide and join the wave
Swing thru, boys run
Crossfire (check your waves)
Ends circulate one spot
Centers circulate one spot
All eight circulate one spot
Walk and dodge, California twirl
Slide thru, allemande left

Heads pass thru, chase right
Sides divide and curlique
Coordinate, half tag, trade and roll
Pass thru, trade by
Touch a quarter, swing thru
Centers run right
Half tag the line, scoot back
Girls circulate one spot
Boys run, wheel and deal
Allemande left

SINGING CALLS

FIFTY SEVEN CHEVROLET

By Harry Lackey, Greensboro, North Carolina

Record: Kalox #1237, Flip Instrumental with Harry Lackey

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
Come and look at this old faded photograph
Baby tell me what it brings to mind
It's a picture of that ole 57 Chevrolet
I wish I could drive it one more time
Four ladies hit the road get walkin'
Get home swing and promenade
The first love we tasted
The good love we're still living
We owe it to that ole 57 Chevrolet

FIGURE:

Head two couples square thru four hands
With the sides make a right hand star
Heads star by the left turn it one time
Same two do the right and left thru
Swing thru two times you'll double do it now
Boys run you'll promenade
The first love we tasted
The good love we're still living
We owe it to that ole 57 Chevrolet

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

BREAK MY MIND

By Marshall Flippo, Abilene, Texas

Record: Blue Star#2087, Flip Instrumental with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Circle to the left baby oh baby
Tell the man at the ticket stand
You've changed your mind
Left allemande that corner do sa do
Gents star left around that ring
Turn your partner by the right
Do a left allemande
Wanna come on back promenade so fine
Break my mind break my mind oh Lord
If you leave you're gonna
Leave a babblin' fool behind

FIGURE:

Head couples square thru four hands
With corner lady do a do sa do
Slide thru pass thru partner trade
Go right and left across the ring
Ladies lead dixie style
Girls run around one man girls trade
Cast off half and promenade
Break my mind break my mind oh Lord
If you say goodbye gonna break my mind

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

AMMUNITION

Allemande the corner lady
Do sa do your own sweet baby
Men star left go 'round the town
Star promenade go 'round and 'round
Men back out a full turn
Corners do sa do
Swing partner, promenade

Heads go forward and come on back
Roll away half sashay
Pass thru, both turn right go single file
Behind the sides you stand
Side two ladies chain
Sides square thru three quarters
Swing the gal coming your way
Join hands and circle left
Roll away, go right and left grand

Head gents only face your corner box the gnat
Square your sets just like that
All four men half square thru
Face the girls and square thru
Girls go four, men go three
Four boys left square thru four hands
Take two steps out to the side of the set
The girls face the middle and half square thru
Now step out to the ends of the line
Lines go forward out then back in
Bend the line, half square thru
Everybody U turn back, square thru
Boys go four, girls go three
Four girls left square thru four hands
Take two steps out to the side of the set
Men face the middle and half square thru
Now step out to the ends of the line
Lines go forward out then back in
Bend the line, square thru three quarters
Start looking for the corner
Left allemande

Gents to the center and back to the bar
Girls to the center with a right hand star
Gents promenade half around
Opposite lady by the left
Full turn around and the ladies star again
Gents promenade the outside track
Turn partner left and don't look back
Four ladies star across the floor
Gents promenade half
Opposite lady the the left elbow
Go once and a half
Gents star right, gals promenade half
Meet your partner for a do paso
Partner left and corner right
Now partner left for an allemande thar
Slip the clutch, left allemande

Heads roll away half sashay
All join hands and circle left that way
Four boys go forward and back
Just the boys square thru four
Face the girls and square thru
Girls go four, boys go three
Four boys left square thru four hands
Step out to the side of the town
Girls face the middle and square thru
While the boys do a U turn back
Square thru with the girls
Boys go four, girls go three
Four girls left square thru
Step out to the side of the town
Boys face the middle and half square thru
Girls do a U turn back
Star thru, bend the line
Cross trail thru, left allemande

SINGING CALL ADAPTATION

12th STREET RAG

Adapted by Ken Kernen, Phoenix, Arizona

Record: Chaparral 505

OPENER, MIDDLE BREAK, CLOSER

Allemande left the corner then you weave around the ring
Go in and out around you go until you meet your own
Do sa do with the pretty little maid and then you promenade
Just keep on walking don't slow down, keep promenading go 'round
Everybody wheel around with a full turn and then
Let the ladies chain straight across, and turn them on around you know
You chain them back and everybody promenade go 'round the track
We're dancin' to the 12th Street Rag

FIGURE

1 and 3 (2 and 4) go into the middle and come on back you know
Square thru three quarters
'round the ring you go
Do a courtesy turn with a full turn and face out and then
Roll away and separate go around one (into the middle)
Star by the right go once around and to the corners go
Left allemande that corner, then walk right by your own
Swing the next and make it quick, you promenade go 'round
We're dancing to the 12th Street Rag

SEQUENCE: Opener, Figure twice for heads, Middle Break, Figure twice for sides, Closer.



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CALLER of the MONTH



Tommy Sorensen
– Mt. View, California

THROUGH A PROGRAM offered by the Y in Cleveland, Ohio, Tommy and Ruth started square dancing in 1954. Tommy went, albeit somewhat reluctantly. The Sorensens danced for two years before Tommy got the "bug" to make an attempt to call.

After many, many months of practicing, he started down the road to calling. Tommy's first classes were held in 1956 and eventually he called for some nine clubs in the Cleveland area. During the span of years he has called in many states, for a number of festivals and one National Square Dance Convention. One of the most gratifying experiences has been Tommy's involvement in calling one-night stands, which he continues to do. While in Cleveland he was a member of the Cleveland Area Callers Association.

Following his retirement as salesman for Eastman Kodak in 1974, Tommy and Ruth moved to the Santa Clara County area in California, where he became a member of the Santa Clara Valley Callers Association. He joined CALLERLAB in 1975 and was accredited by that organization in 1977.

Since living in California, Tommy and Ruth

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by Jim Hedge
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have spent most of their time working with the senior groups in the Senior Centers and mobile home parks — calling four times a week and still continuing the one-night stands.

Tommy's biography is a rather modest portrayal of his contributions to square dancing and calling. We do know that Tommy and Ruth received the "Award of the Year" from the senior citizens of their community for their services rendered.

(**LETTERS,** *continued from page 3)*
we derive immense enjoyment from it, I sometimes think we are performing military formations rather than dance figures. I also think that some of the "pop songs" are out of place in our activity. Occasionally they adapt very well but mostly they don't and I'd hate to think we were going to lose touch with the country and western origins from which square dancing came.

Robin Andoe
Ruislip, Middlesex, England

Dear Editor:

After over thirty years of being a square dance caller and a disciple of Dr. Lloyd "Pappy" Shaw, I find the precepts and the values he attached to being a leader are fast disappearing. "The beauty of the western dance lies in its flexibility, its freedom and its liberty; don't sell out your liberty," is a quote from one of his lectures. "America is a competitive country; don't get competitive with something that is dear to your heart," is another one of his admonitions. I'm afraid we are losing sight of these very principles. Regimental drills are replacing the flow and grace of the square dance and it is fast becoming a status symbol rather than America's folk dance. A

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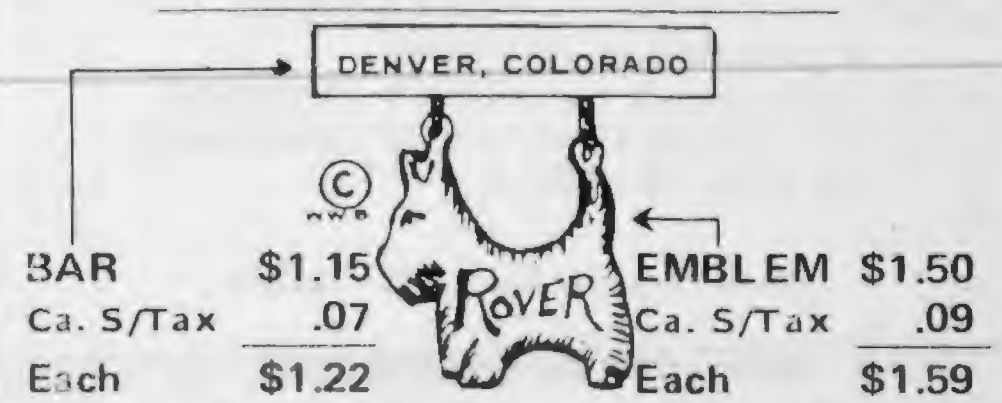
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common query of the day is "How many basics do you know?" Levels have been established and one is told you are not qualified to dance with most clubs unless you know "X" number of basics. I grieve with you to hear of the passing of old standards. The immense popularity of the contra dancing at the recent National Convention in Milwaukee to me is an indication that more and more square dancers are becoming disenchanted with the direction their activity is taking and are finding the grace and beauty of the dance lies in returning to the sanity of the old contras and quadrilles.

Dale Wagner
Wauwatosa, Wisconsin

Dear Editor:

I am writing in reference to the article on sound in the Callers' Notebook section of the November and December, 1978, issues of SQUARE DANCING, by Dennis Upright and Andy Cisna. On page 33 of the December issue, Figure 5 in incorrectly drawn. The schematic indicates all speakers are connected in parallel; the text, however, indicates that the speakers should be in a series parallel configuration which was the intent. The schematic slipped by me for some reason and was reproduced with the grounds, which is incorrect. The grounds should be removed to obtain a correct series parallel connection as per the text. I apologize for the error and trust that it has not created any problems.

Dennis Upright
Ellicott City, Indiana

Dear Editor:

The 28th National held in Milwaukee in June is now history and certainly this Convention will be the object of discussion and articles, as all other Nationals have been. As

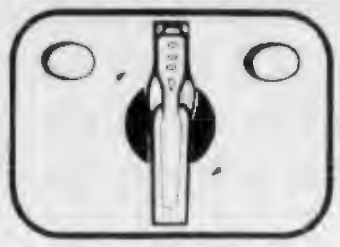
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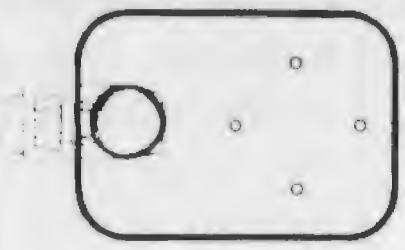
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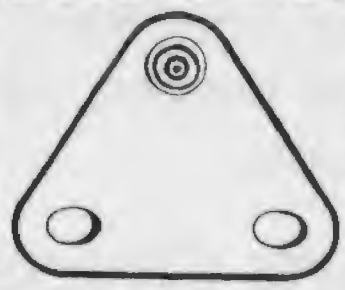
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Program Chairman, there was a number of changes in the overall programming of the Convention — the round, contra and youth areas as well as in squares — which we were able to institute. While a couple of these did not work as well as we anticipated, the vast majority did add to the dancing and viewing enjoyment of the some 22,145 dancers in attendance. We would like to take this opportunity to thank the Program Committee for their help in producing a solid, top-rate program. Thanks also go to the callers, leaders, prompters and exhibition groups who came and gave generously of their time so all might enjoy themselves. Thank you, too, to SQUARE DANCING for publishing the articles in the previous year which let the dancers know what they would find in Milwaukee.

Ron and M.J. Wiseman
Neenah, Wisconsin

Dear Editor:

Since our graduation of 92 dancers in our Maverick Square Dance Club (single adults) we have been working the dancers nearly 1/2



Lee Kopman



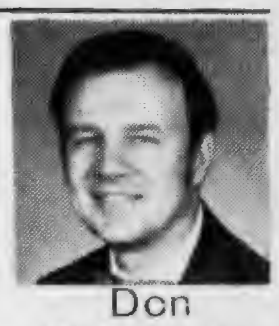
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hour early each week to bring them into club level dancing. It is working out and we have found that a lot of the club dancers are coming out for reviews on the QS, Plus 1 and Plus 2 basics that we are teaching. We round dance between tips and have an extra 1/2 hour for nothing but rounds at the end of the evening. We also use this half hour for teaching the Round of the Month.

Lee and Ina McNutt
Carmichael, California

Dear Editor:

Your June issue started off with a letter from dancers quitting square dancing after 21 years because of all the new calls coming in. A few years ago there were many complaints about too many new calls . . . from this CALLERLAB started and again we are flooded with new calls. *Worse*, you do them from all positions. The theory behind Mainstream is to make dancing the same all over. However, CALLERLAB does to callers what unions do to workers — they fall to the lowest or common level. We started dancing in 1971; made a 90 mile trip every Saturday night. Our caller was very helpful, especially with new dancers and he had a lot of fun calling. CALLERLAB has changed his style. We are always doing workshop when we should be having fun dancing. The club had 67 new class members join the club in April, 1978. Most of them quit after three weeks because the caller did not ease up enough to break them in. All position dancing just mixes things up. My computer is geared for the male parts; I don't like to mix the parts. Our club had 143 members and 67 new class members in 1978. In March, 1979, we had 105 old members and 15 new class members — a loss of 90. . . . We

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LONE OAK



Jerry Harris

enjoy the dances where the caller sticks mainly to basics and calls them fast and mixes them up. Many dancers feel the way we do and the number of dropouts is shocking.

Grant Wortman
Satellite Beach, Florida

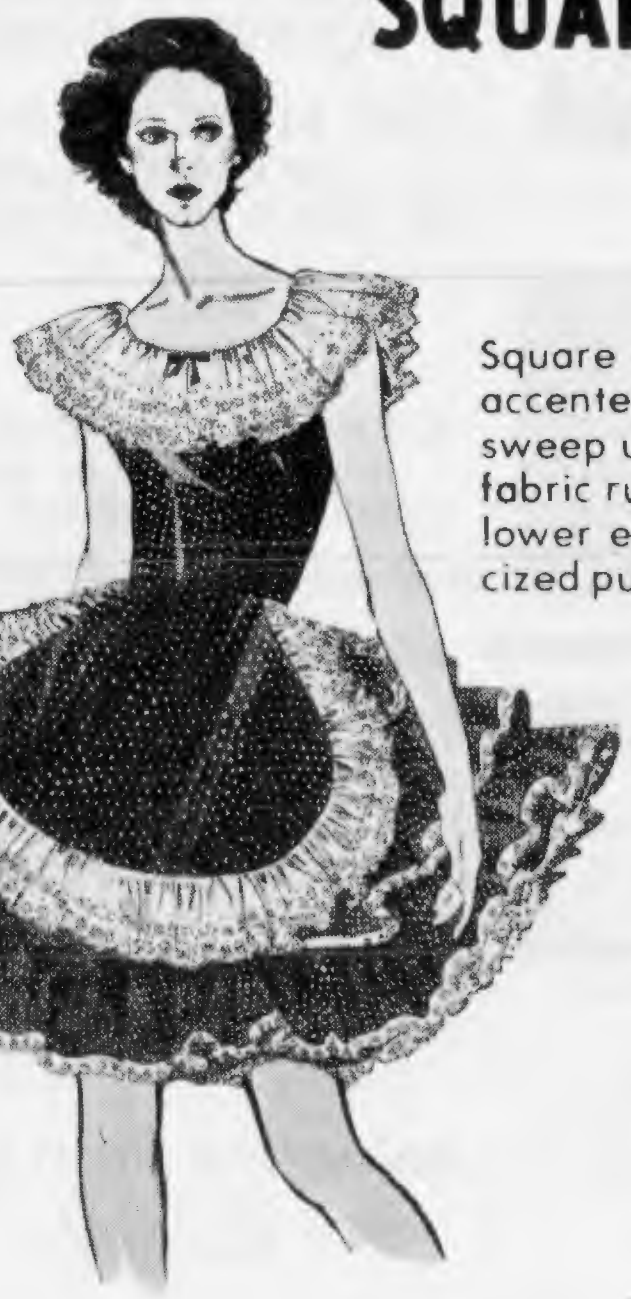
Dear Editor:

Referring to the two "name withheld" letters in your July issue, possibly my experiences could be of help. (1) Body Odor: If the caller can be persuaded to review the "Ten Commandments of Square Dancing" with special emphasis on the importance of deodorants, it might just get through. If this doesn't work, then the caller or a good friend of the offending person must talk to him. Our offender claimed he was allergic to deodorants. A gift bottle of roll-on did the trick. (2) After lessons, getting started in square dancing: In any case, don't give up. We were good ballroom dancers and decided to take a beginner's course in square dancing. We took the course twice and were told we were ready to go to any dances. Luckily, at the first open

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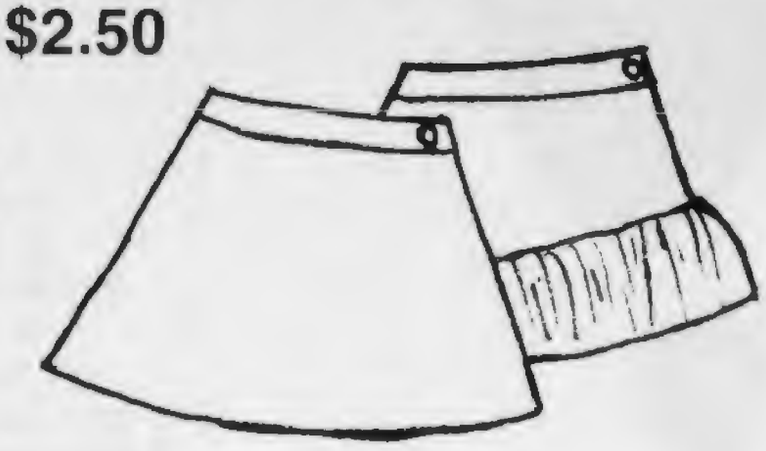
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dance a friendly couple saw us coming, greeted us, separated us, and helped us get through the evening. At the second open dance we were not so lucky. So we waited for a forming square to hold up one finger before we jumped in and fouled it up. (At the one-finger stage, the other three couples were too polite to sit down.) We made it a practice not to foul up the same square twice, so we moved around the hall waiting for a different one-finger forming square. After that we decided to take a vacation at a square dance institute. We square danced five hours a day for six days and really learned to dance. The second week, when we stood up and held up three fingers, dancers rushed to fill our square. At last, success! A part of the problem is that callers just will not stick to the CALLERLAB Mainstream, Plus 1, Plus 2 and Quarterly Selections, but insist on doing their own thing. Is it possible to enroll in workshops of the caller who threw in all the new calls? A workshop with that caller might help.

Bob Owens, Chapala, Jal, Mexico

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(**MEET THE BROWNS,** *from page 17*) play for the Showcase of Ideas at two National Conventions and served on the LEGACY committee that compiled a Leadership Training Manual. With Jan he has conducted a number of 2½-hour leadership seminars in Nebraska and Iowa. Presently they are Chairmen for the 1980 Nebraska State Convention to be held in Omaha.

The Brown's home is always open to square dancers and it's not unusual to find a club or committee meeting taking place in the basement. How do you get there? Just take the elevator down; Dick took the stairs out about ten years ago and designed and installed one!

ABOUT THIS FEATURE: There must be thousands of interesting people scattered throughout the square dance clubs of the world. We know of one square dancer who is an inventor, another who was on the personal staff of one of our nation's presidents and another who was a prisoner of war in Germany. Do you have candidates to suggest?



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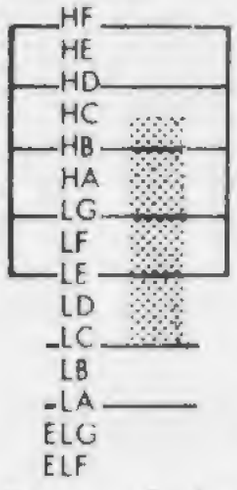
SINGING CALLS

MUSIC IS MY WOMAN — Rhythm 131
Key: C Tempo: 130 Range: HD
Caller: Ernie Kinney LC
Synopsis: Complete call printed in Workshop.
Comment: Ernie has popped up on Rhythm Records in addition to his own company, Hi-Hat. This tune fits Ernie's voice to a tee and it should get a lot of mileage. Nice recording, good music and choreography makes this one of the better releases this month.
Rating: ★★★

I HAD A LOVELY TIME — Rhythm 132
Key: G Tempo: 130 Range: HE
Caller: Wade Driver LD
Synopsis: (Break) Four ladies promenade — box the gnat at home — swing — join hands

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

circle left — allemande left — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run right — bend line — right and left thru — flutter wheel — slide thru — swing corner — promenade.

Comment: A very danceable release with a lot of bounce to the ounce. Callers can have fun calling this tune as it is not hard to execute. The slight addition of a harmonica adds to the enjoyment of the instrumental. Rhythm Records lives up to its name in rhythm as this record certainly has it. Figure is Mainstream.

Rating: ★★+

ME AND PAUL — Rhythm 133
Key: C&D Tempo: 128 Range: HB
Caller: Bob Baier LB

Synopsis: (Break) Circle left — left allemande — do sa do — left allemande — weave ring — do sa do — promenade (Figure) Heads lead right — circle four — make a line — right and left thru — pass the ocean — swing thru — boys trade — boys run right — bend the line — slide thru — square thru three hands — swing corner — promenade.

Comment: Good music as usual on Rhythm and this record will allow callers to express a true country feeling in their calling. Figure is comfortable but not outstanding. This reviewer appreciates the good music Rhythm records is producing. Rating: ★★

POOR BOY — Thunderbird 195
Key: D Tempo: 130 Range: HD
Caller: Bob Bennett LA

Synopsis: (Opener) Sides face grand square — join hands circle left — allemande left — home do sa do — allemande left — promenade (Break) Four ladies chain across — rollaway

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— circle left — four ladies rollaway — circle left again — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — down middle right and left thru — flutter wheel in middle — sweep a quarter — pass thru — do sa do to ocean wave — swing thru — boys trade — swing — allemande left corner — promenade.

Comment: Bob really puts out the words in rhythmic cadence on this tune. Plenty of words for callers to master in opener but otherwise a nice feel with standard dance figure nothing more difficult than a ferris wheel. Good Thunderbird music as usual. Rating: ★★

PAID IN ADVANCE — Chinook 024
Key: E Tempo: 132 Range: HC Sharp
Caller: Randy Dibble LG Sharp

Synopsis: (Opener) Sides face grand square (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Ending) Sides face grand square — left allemande — swing own (Figure) Heads promenade halfway — lead to right circle to a line — go forward and back — right and left thru — slide thru — square thru three hands — left allemande — swing right hand lady — promenade.

Meg Simkins

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Comment: Label accidentally reversed on this release which happens in the best of companies. Nice calling by Randy to a tune that has a feeling of rock with a western override. Some callers with a zip for laying it on will enjoy calling this. The ending seemed abrupt but not disturbing to the overall dance movement. Rating: **

NATURAL HIGH — Brahma 201
Key: D Tempo: 126 Range: HE
Caller: Gil T. Crosby LC Sharp
Synopsis: (Opener) Four ladies chain — rollaway circle left — four ladies rollaway — circle left — allemande left — weave ring — swing — promenade (Break) Circle left — left allemande — do sa do — men star left — turn thru at home — allemande left — promenade (Figure) Head couples square thru — corner do sa do — swing thru — scoot back — fan the top — right and left thru — square thru three hands — swing corner — promenade.
Comment: Strictly a country flavor on this tune. Music has a nice feeling with good banjo in background. Nice to have new companies enter the field but this reviewer wonders how many the activity can support. Time will tell as each company puts forth its efforts. Figure on this seemed very adequate. Rating: **

HUBBA HUBBA — Bogan 1312
Key: G Tempo: 132 Range: HB
Caller: Tim Ploch LD
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — touch one quarter — split circulate — boys run around that girl — right and left thru — flutter wheel — slide thru — swing corner — promenade.
Comment: A good lively tune that has a nice

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rhythm. A toe-tapping type. This reviewer still questions words on records that do not seem to help the image such as "How do you expect me to calm down with you there in your night-gown" — guess the reviewer feels other words would have been just as adequate. At end of phrase a void spot of eight beats seems to need a filler. Still a good tune and callers will enjoy it. Long musical ending. Rating: **

DIXIE HUMMINGBIRD — Kalox 1236
Key: F Tempo: 126 Range: HD
Caller: C.O. Guest LF
Synopsis: (Break) Four ladies chain — rollaway circle left — rollaway circle left — left allemande — weave ring — box the gnat — girls promenade — do sa do — left allemande — promenade (Figure) Heads square thru — meet sides with right hand star — heads star left — same two do sa do — swing thru — boys run — tag the line to the right — wheel and deal — pass thru — turn partner right — corner by left — roll promenade.
Comment: A release that fits C.O. like a glove as it's his type. Many callers may feel that it's a little slow but adjustment can be made. Dancers had to be reminded after pass thru, turn partner right at home who was partner. A

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13—Shreveport, Louisiana
14—Music Hall, 2-5
Hot Springs, Arkansas
16—Arkadelphia, Arkansas
18—Fayetteville, North Carolina
19—Jamestown, North Carolina
20—Lancaster, South Carolina
21—Columbus, Ohio
24—Fremont, Nebraska
25—Estherville, Iowa
26,27—8th Annual Pumpkin Festival Owatonna, Minnesota
28,29,30,31—Callers College Owatonna, Minnesota
31—30th Anniversary Dance Do Si Do Square Dance Club Owatonna, Minnesota

CALLERS SEMINARS
Dec. 2—Houston, Texas Callers Association, Houston, Texas
Dec. 8,9—Centrai Massachusetts Callers Association, Worcester, Massachusetts
Jan. 11,12, 1980—Northeast Florida Callers Association, Panama City, Florida
Feb. 6,7,8, 1980—Callers Association, Aurelia, Iowa
Aug. 23,24, 1980—Illinois Callers Association, Champaigne, Illinois

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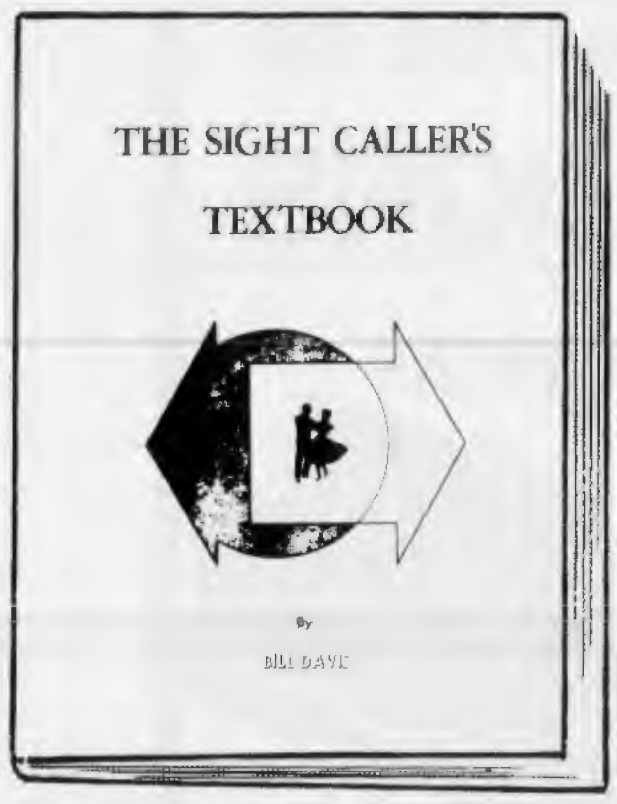
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JP-202 Tulsa Time by Joe Porritt
JP-203 All At Once It's For Ever by Joe Porritt
JP-204 Gonna Have a Ball by Joe Porritt
JP-301 All of Me Round by Ollie/Donna Loehr, Ballwin, Mo. (Flip side cued)
JP-302 No Love At All Round by Ollie/Donna Loehr (cued)

questionable call but seems legitimate. A reminder by caller can assist on this.

Rating: ★★+

TWO LESS LONELY PEOPLE — Outlaw 104
Key: F Tempo: 128 Range: HC
Caller: Randy Dougherty LB Flat
Synopsis: (Break) Circle left — do paso — partner left — slip the clutch — allemande left — weave ring — promenade (Figure) Heads promenade halfway— down middle square thru four hands — right hand star — heads star by left — come back to same two square thru three hands — trade by — swing corner — promenade.
Comment: For this new company a fine beginning. Music above average and choreography stands up to majority of record releases. This dance is easy and relaxed with no heavy rushing of the dancers. Good luck to Outlaw records. Rating: ★★

FIFTY SEVEN CHEVROLET — Kalox 1237
Key: C Tempo: 128 Range: HC
Caller: Harry Lackey LB
Synopsis: Complete call printed in Workshop.
Comment: Depend on Harry to come forth with an unusual type of release. He sounds good



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131 Happy Days Are Here Again by Ron Shaw

and the dancing is relaxed and the dancers enjoyed it. A quick cue on the middle break "grand square" but he got it in. Enjoyed listening to the words on this release. Rating: **+

BREAK MY MIND — Blue Star 2087
Key: D Tempo: 130 Range: HB
Caller: Marshall Flippo LA
Synopsis: Complete call printed in Workshop.
Comment: A good release with music and recording that sounds like the ol' Flip. Figure is really different with girls trade and cast off half which made dancers think about just how to execute properly. Some thought may have to be exercised in this spot. Rating: **+

BLUEFINGER LOU — Outlaw 101
Key: F Sharp Tempo: 132 Range: HC Sharp
Caller: Randy Dougherty LB
Synopsis: (Opener) Four ladies chain — rollaway — circle left — ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Break & End) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — sides pass the ocean — exend the tag — swing thru — boys trade — turn thru — left allemande — weave ring —

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promenade.

Comment: Of the releases turned out by Outlaw records this montn, this tune seems to be the most likely to succeed. A nice job by Randy on a tune that has a blues boogie offering. The music gives you that "want to dance" feeling. Good music. Rating: ★★+

BLUETAIL FLY — Top 25349
Key: D Tempo: 130 Range: HB
Caller: Brian Hotchkies LA
Synopsis: Complete call printed in Workshop.
Comment: Good to hear an old tune being revised. This release is a novelty type that many callers could use as a variety for the evening. The calling by Brian is very well done and very clear. Figure has a little different twist. Good music. Rating: ★★+

QUA LA LITA — Longhorn 1030
Key: B Flat Tempo: 134 Range: HC
Caller: Guy Poland LB Flat
Synopsis: (Break) Four ladies chain across — ladies flutter wheel right back — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down middle square thru four hands — right and left thru — pass thru —

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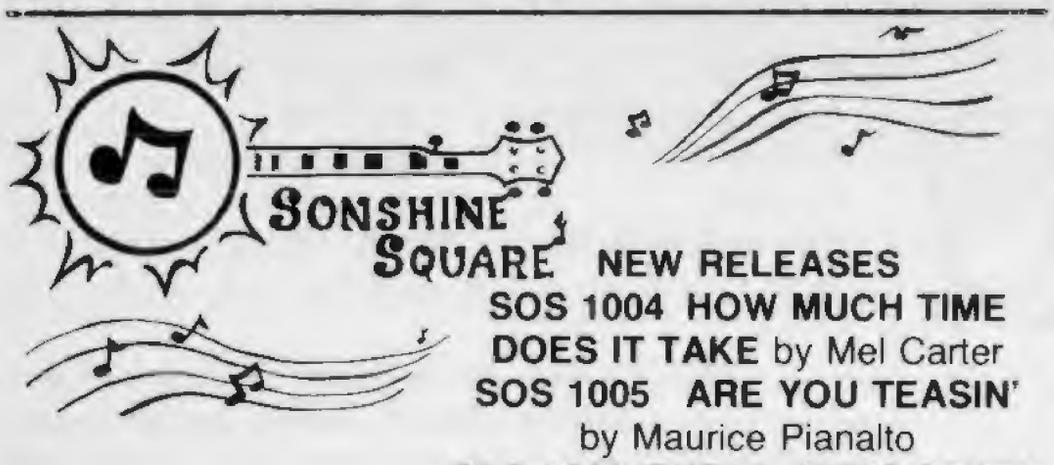
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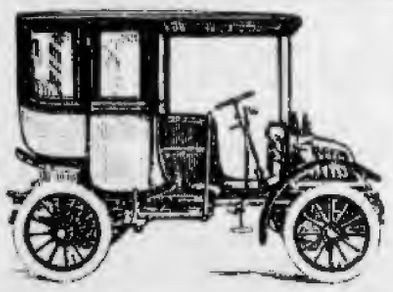
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trade by — swing thru — boys trade — turn thru — left allemande — promenade.
Comment: A fine fun release with a "down Mexico way" feeling. The figure is Mainstream with easy execution. Tempo may need adjusting according to individual preference. It moves along pretty good. Rating: **

ALL I EVER NEED IS YOU — Blue Star 2086
Key: E Flat Tempo: 128 Range: HC
Caller: Marshall Flippo LB Flat
Synopsis: (Break) Circle left — left allemande — swing own — sides face grand square (Alternate break) Walk around corner — see saw own — gents star right — star promenade — girls roll back — left allemande right and left grand (Figure) Head couples flutter wheel — square thru four hands — swing thru — boys run to right — bend the line — right and left thru — slide thru — pass thru — swing — left allemande — promenade.
Comment: Another good release this month from Blue Star which seems to this reviewer to have upgraded their recordings. This smooth rendition is very danceable. The choreography by Flip flows well as usual. Rating: **

TEARDROPS — Outlaw 103
Key: F, G&A Tempo: 128 Range: HE Flat
Caller: Jerry Story LB
Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — do sa do — swing thru — boys run — tag the line — face to right ferris wheel — centers pass thru — swing corner — left allemande — promenade.
Comment: As stated in previous review of this new company — a good beginning. Figure is very standard with music and melody line callers will handle. The key change brightens

up the tune and the musical rendition lends itself to the country field. Rating: **

HISTORY OF SHIRLEY JEAN — Brahma 101
Key: C Tempo: 128 Range: HC
Caller: James Maxey LC
Synopsis: (Break) Sides face grand square — (Break) Heads promenade halfway — down middle square thru four hands — square thru three quarters with outside pair — trade by — curlique — scoot back — swing corner — promenade.
Comment: A fine beginning for a new company. We would like to welcome the many recording companies. Choreography seemed to have a nice flow from the dancers' viewpoint. Music seemed to be above average. Rating: **

HOEDOWNS

LAZY RIVER — Kalox 1238
Key: E Flat Tempo: 132 Range: HE Flat
Music: Kalox Rhythm Boys LA Flat

AROUND THE WORLD — Flip side to Lazy River
Key: B Flat Tempo: 132 Range: HD
Music: Kalox Rhythm Boys LA
Comment: How can we forget two old standards

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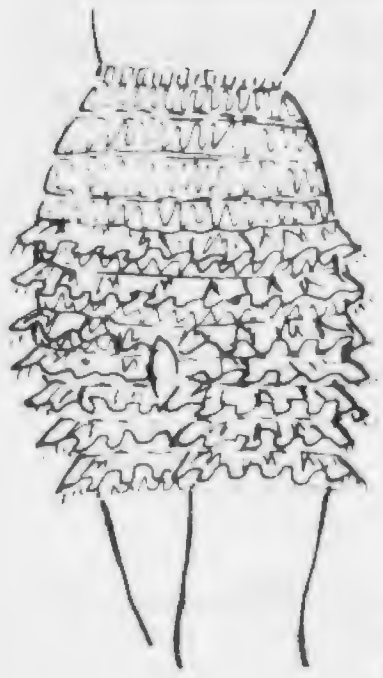
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that Kalox decided to reissue. Good music with nice feel. Figures can easily be updated for better choreographic results in today's dance movements. A good buy for any caller who does not have these in his record case. Some high notes in "Around the World" but callers can adjust. Rating: ★★+

WANTED — Outlaw 102
Key: D Flat **Tempo: 130**
Music: The Wild Bunch — Banjo, Mandolin, Fiddle, Bass

DEAD OR ALIVE — Flip side to Wanted
Key: A **Tempo: 130**
Music: The Wild Bunch — Banjo, Mandolin, Fiddle, Bass
Comment: "Wanted" contains a variety of lead instruments, mostly fiddle assisted by mandolin and banjo. This release seems very traditional in its makeup. "Dead or Alive" seems to be the livelier of the two with a mandolin lead interspersed with fiddle and banjo.
Rating: ★+

SINGLE SQUARE DANCERS U.S.A.

For those who couldn't make it to Wisconsin, you missed a great convention. We, the singles, want to thank all the convention committees who made it the best convention yet for us. The hospitality room, the trail-end dance and after party dances were all well attended. The room for solos was small, but the dancers filled it at all times. This is a step in the right direction. We look forward to the 29th in Memphis. As the year ends it has been my pleasure to have served for three years on the board of directors of Single Square Dancers U.S.A. My life has been made richer through this opportunity. I wish Richard Woodyatt, the in-coming president, a very successful year. – *Betty Ross, President*

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SQUARE DANCERS PERFORM

Have you noticed the number of square dancers being asked to do exhibitions recently? Our club was invited to the Governor's Conference, the Statemen's Club and a CAP International Air Cadet Exchange in one month. In addition the Crossroads Jamboree and the State Fair included square dancing. It looks like people are interested in our activity; what we need is to keep them there when they get there! *Gladys Woods, The Round-Up Newsletter, Nebraska*

LEGACY SELECTS NEW LEADERS

During LEGACY IV held May 10-13, 1979, in Louisville, Kentucky, the Trustees of Legacy selected a new group to guide the organization during the years ahead. Chosen to serve in the capacity of Executive Secretary were Dick and Jan Brown of Bellevue, Nebraska. The Browns are succeeding Stan and Cathie Burdick who had held the position of Executive Secretary since 1975. Prior to that time LEGACY operated under the guidance of it's creators: Charlie and Bertha Baldwin,

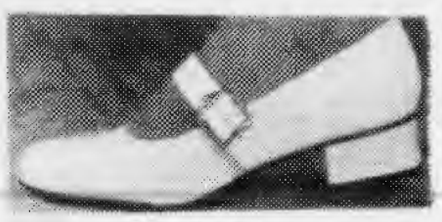
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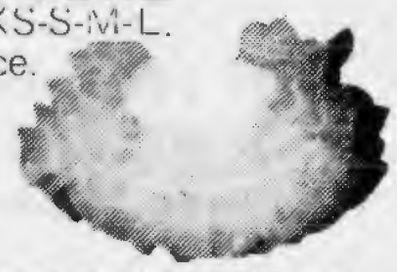
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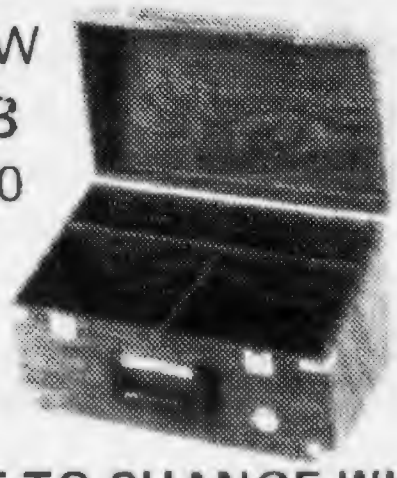
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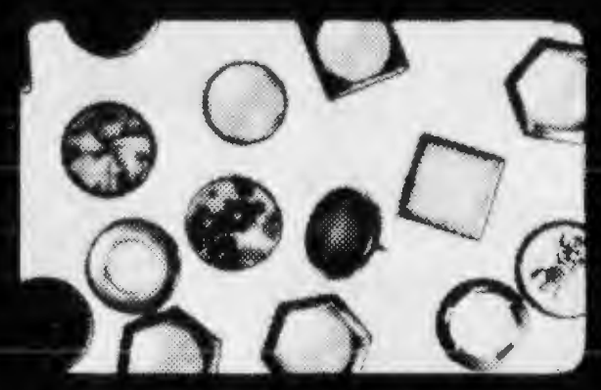
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Stan and Cathie Burdick and Bob and Becky Osgood.

LEGACY was conceived by these three couples, all editors of prominent square dance publications, in 1972. Their goal was to form a service-leadership organization for the purpose of developing better communications among the many facets of the square dance activity. This has resulted in the scheduling of bi-annual meetings of square dance leaders for the purpose of exchanging ideas, discussing problems and providing possible solutions.

Since the first LEGACY gathering in 1973 through the present time there have now been four of these "think tank" sessions. LEGACY is a leadership resources center attempting to establish a public trust for the continued development of American Square Dancing.

In addition to Dick and Jan Brown the Trustees of LEGACY created a new position, that of Chairman of the Board. Selected to serve in this capacity were Bob and Phyllis

(Please turn to page 82)



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Chuck Donahue



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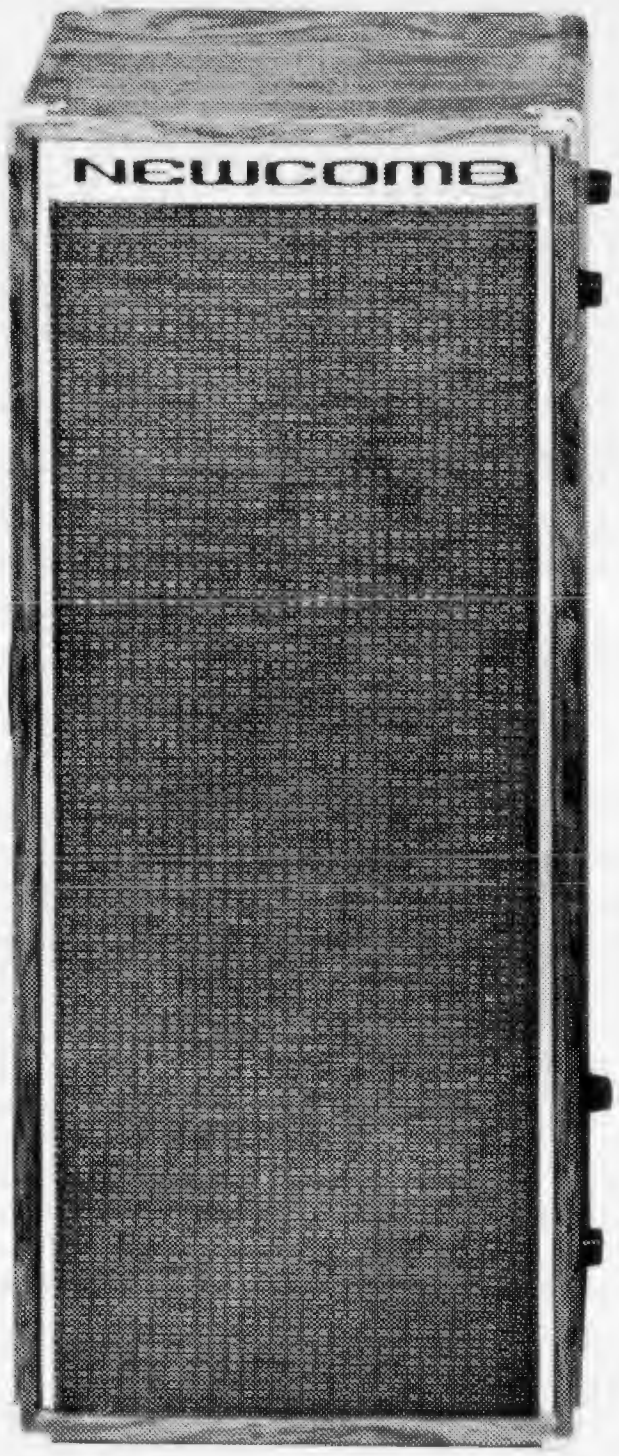


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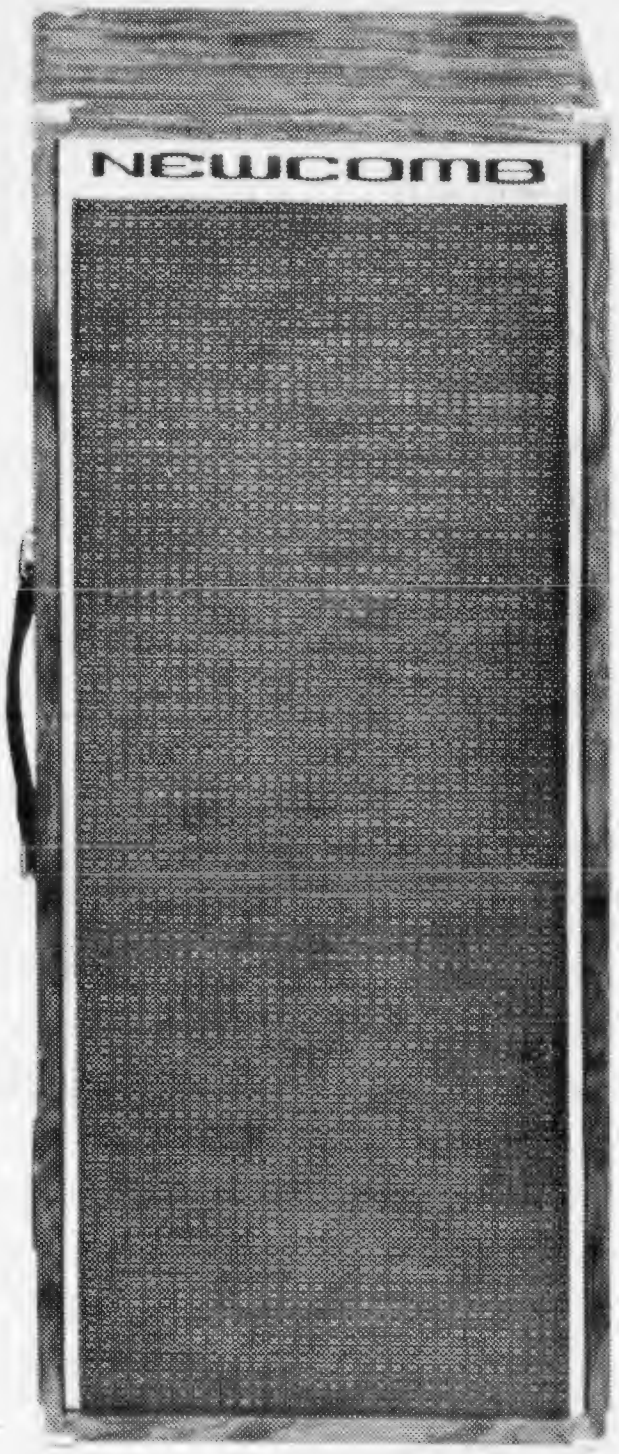
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RR 125 RHYTHM OF THE RAIN - Bob
RR 126 SUMMERTIME - Wade
RR 127 READY FOR THE TIMES TO GET BETTER - Wade
RR 128 TODAY I STARTED LOVING YOU AGAIN - Wade
RR 129 I RECALL A GYPSY WOMAN - Pat
RR 130 WHO AM I TO SAY - Kip
RR 131 MUSIC IS MY WOMAN - Ernie Kinney
CIRCLE D — CD 214 OLD TIME LOVING - Mike Litzenberger
RR 2000 YOU ARE MY FAVORITE THING/END OF THE WORLD - Wade (Country & Western - not a square dance)

Howell of Euclid, Ohio.

Assisting these two couples in the performance of their duties will be an Executive Committee consisting of Stan and Cathie Burdick, Eddie and Alice Colin, Bill and Mary Jenkins and John and Freddie Kalthenthaler. A separate Advisory Committee was also established to assist the Chairman of the Board, consisting of Stan and Cathie Burdick and Bob and Becky Osgood.

You can expect to hear great things about LEGACY in the months to come.

RICHARD RAE



During the summer Richard Rae, owner of Chez Bea Creations, in North Miami, Florida, died of cancer. Former Square Dance Association president and ardent dancer, Richard was well known to dancers everywhere. He is survived by his wife, Beatrice, who will continue the square dance clothing business.

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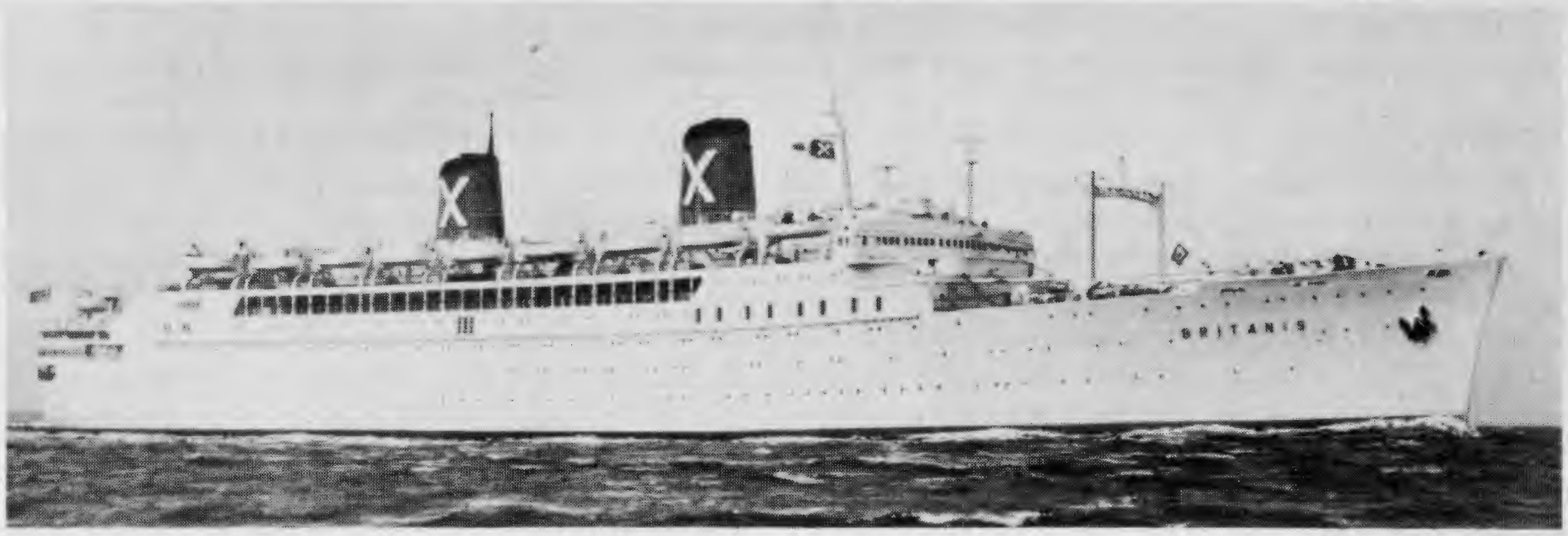
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(**CRISIS,** *continued from page 15*)
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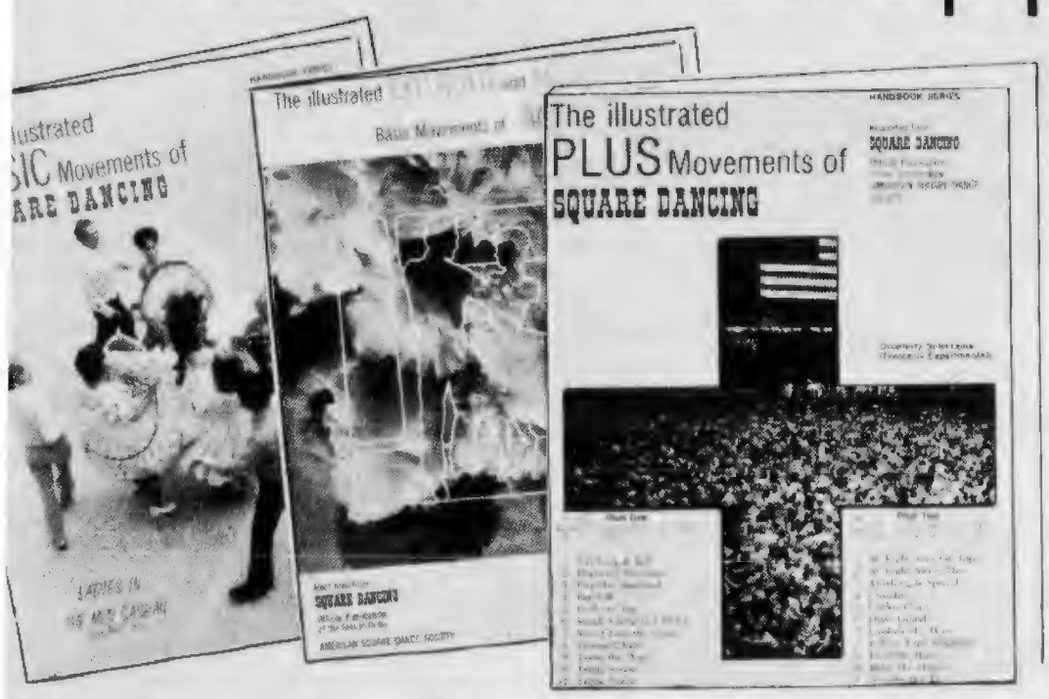
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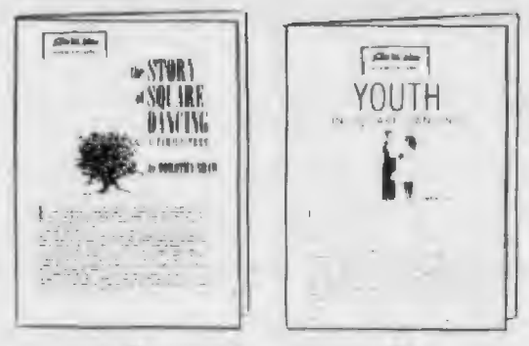
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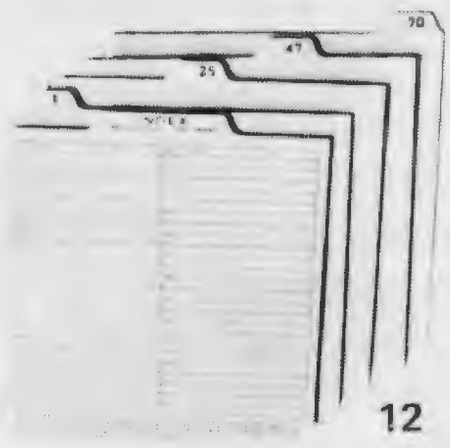
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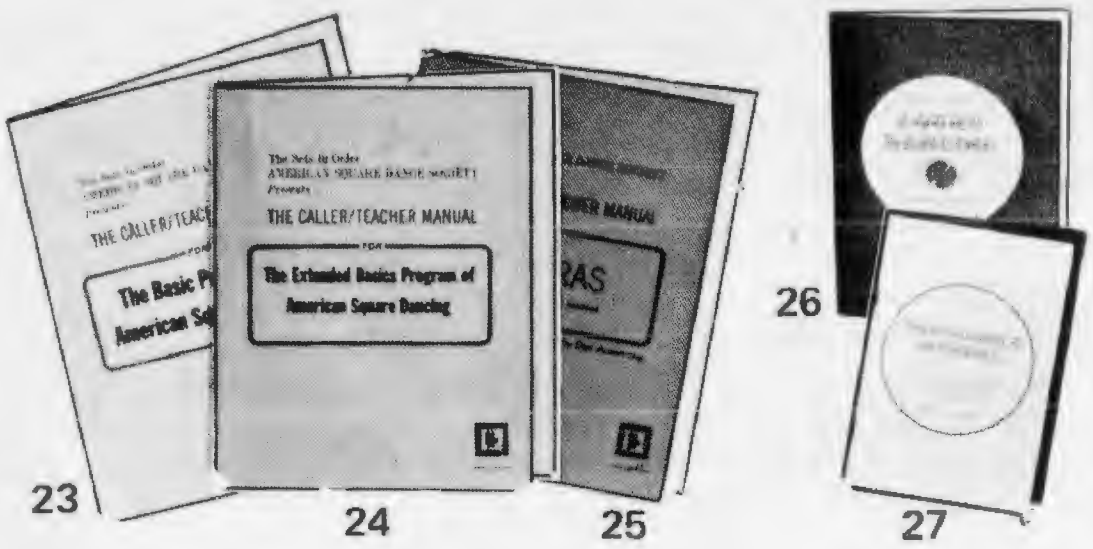
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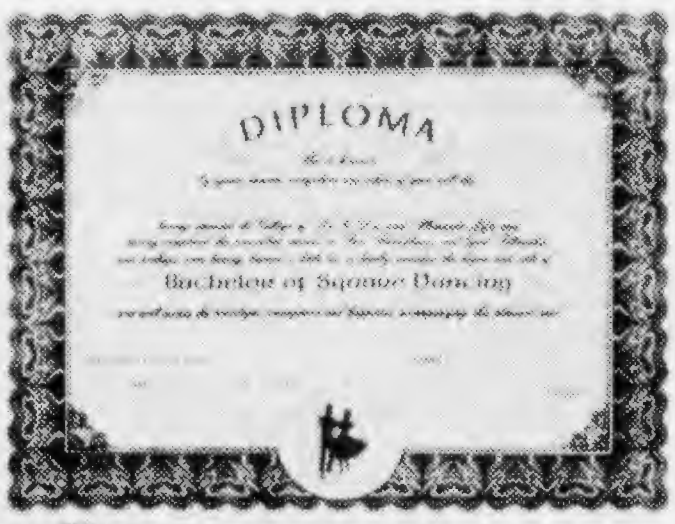
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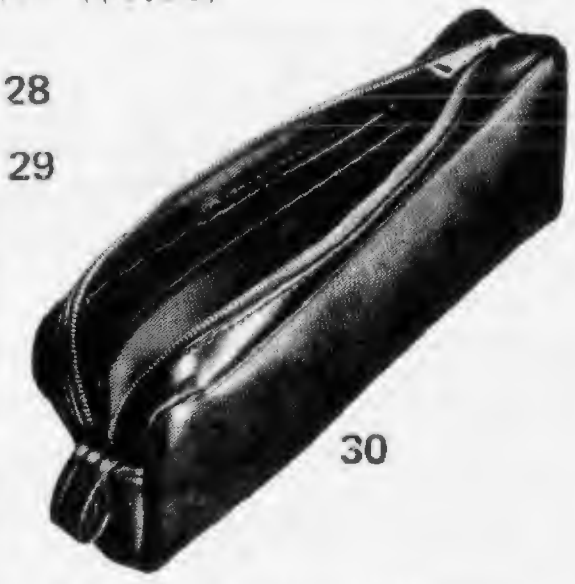
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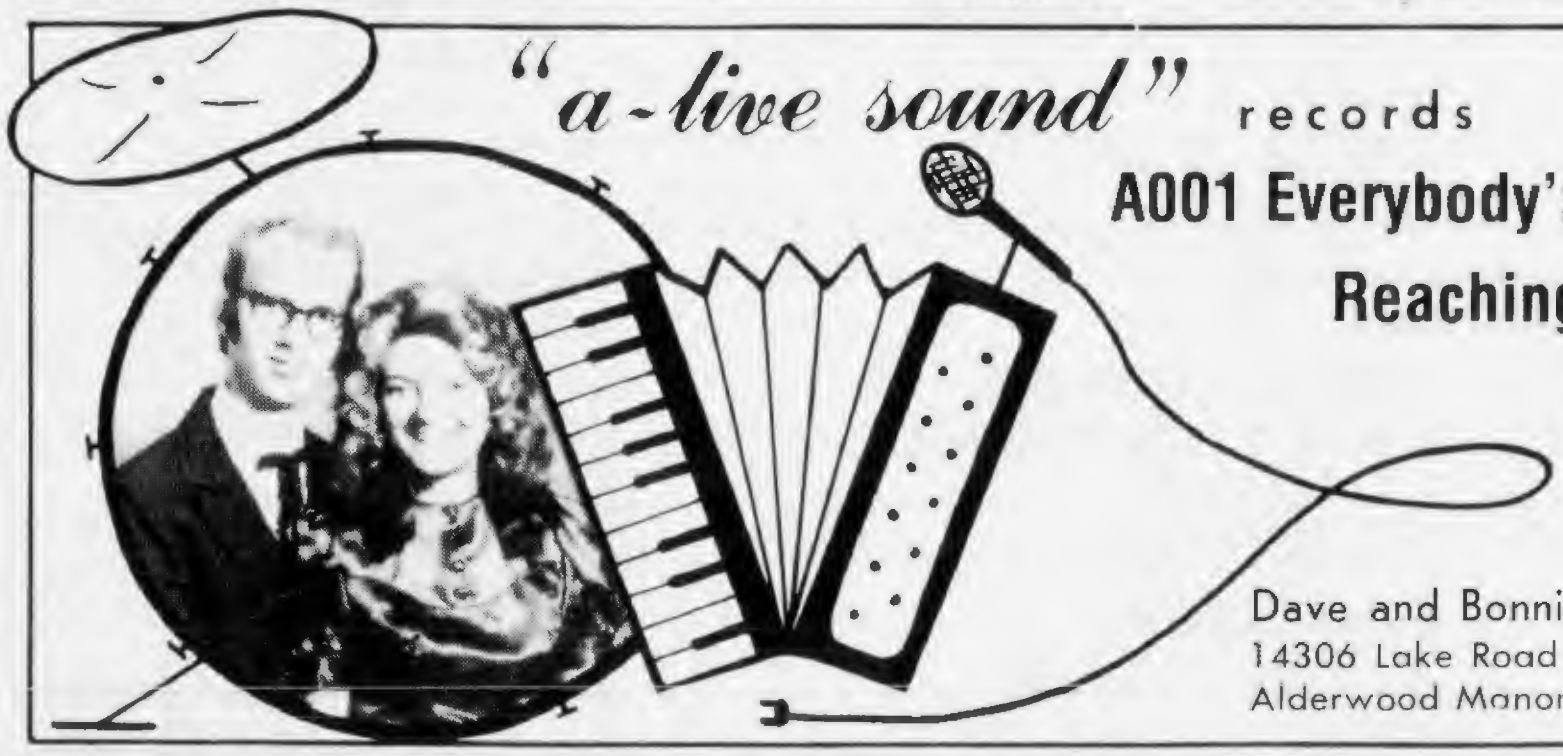
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Oct. 5-6 — Fun Weekend, Convention Hall, Ocean City, Maryland
Oct. 5-7 — Oktoberfest '79, La Crosse, Wisconsin
Oct. 6 — 19th Annual Oktoberfest. Dover AFB Youth Center, Dover, Delaware
Oct. 6 — Big Country Hoedown, Friendship Hall, Montrose, Colorado
Oct. 6 — Western S/D Festival, Greeley, Colorado
Oct. 7 — Annual Fall Festival, U.A.W. Hall, Lima, Ohio
Oct. 11-13 — 4th Black Gold Festival, High School, Hazard, Kentucky
Oct. 12-13 — 15th Annual International Fall Festival, Syracuse, New York
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Oct. 13 — 11th PASARD Fall Festival, Brashear High School, Pittsburgh, Pennsylvania
Oct. 13 — 25th Promenader Anniversary Dance, Suffolk State School, Melville, Long Island, New York
Oct. 14 — CCHA Building Fund Dance, Kaiser Steel Gym, Fontana, California
Oct. 19-20 — 4th Annual Fun Fest., Civic Center, Lakeland, Florida
Oct. 19-21 — Fall Festival of Rounds, Konover Hotel, Miami Beach, Florida
Oct. 19-21 — 4th New England Festival, Armidale, New South Wales, Australia
Oct. 19-21 — 12th Nelson Festival, Broadgreen Int. School, Nelson, New Zealand
Oct. 20 — 50th Anniversary Breckenridge Squares, Nat. Guard Armory, Breckenridge, Texas
Oct. 20 — Circle Square Annual October Festival, Roswell, New Mexico
Oct. 20 — 9th Bavarian S/D Festival, Schweinfurt, Germany
Oct. 21 — 4th Annual Pow Wow, Moose Ballroom, Patton, Pennsylvania
Oct. 21 — Dance to See, Sun Center, Feltonville, Pennsylvania
Oct. 26-27 — Pumpkin Festival, VFW Club, Owatonna, Minnesota
Oct. 26-27 — 7th Annual Fall Festival, Natural Bridge, Virginia
Oct. 26-28 — Fall Festival, East Hill Farm, Troy, New Hampshire
Oct. 26-28 — 23rd Hoosier S/D Festival, Evansville, Indiana
Oct. 27 — State S/R/D Convention, Treherne Community Hall, Treherne, Manitoba
Oct. 27-28 — Squar Esta, Griswold's, Claremont, California
Oct. 28-30 — 3rd Annual ROUNDALAB Meeting, Holiday Inn Embarcadero, San Diego, California
Oct. 29 — Halloween Dance, Moose Ballroom, Patton, Pennsylvania
Nov. 2-4 — 5th Annual Camp-o-ree, Camping World, Kissimmee, Florida
Nov. 2-4 — 29th Annual Fiesta de la Cuadrilla, Balboa Park, San Diego, California
Nov. 2-4 — Pokagon Pow Wow, Angola, Ind.
Nov. 5 — 10th Anniversary Dance, Crestha-ven Villas, West Palm Beach, Florida
Nov. 9-10 — Richmond S/R/D Festival, Hotel John Marshall, Richmond, Virginia
Nov. 10 — Fall Dance, Moose Ballroom, Patton, Pennsylvania
Nov. 16-17 — Turkey Strut, Gatlinburg Auditorium, Gatlinburg, Tennessee
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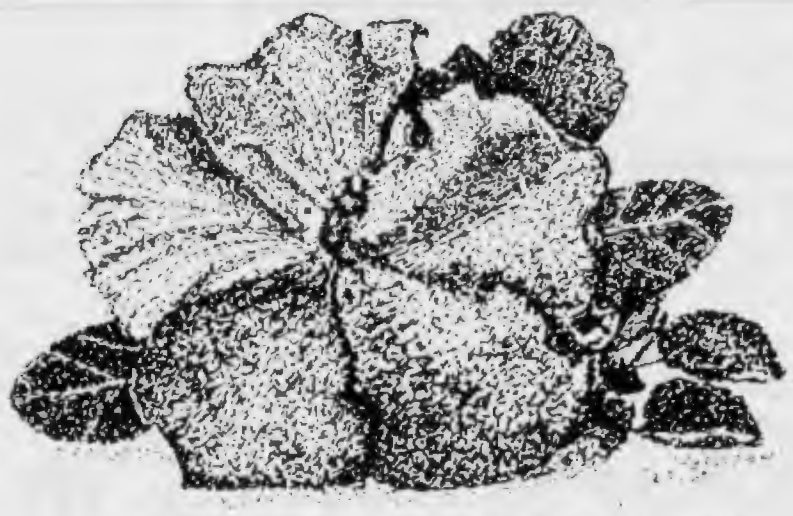
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fashion feature



An adept seamstress, Shirley Johnson models a lovely aqua and white striped voile two-piece dress. She has made good use of the fabric with a deep Vee ruffle bisecting the stripes of the bodice. A gored skirt ends with one deep flounce. Shirley's dress demonstrates the importance of a good fit to bring out the best in costuming.

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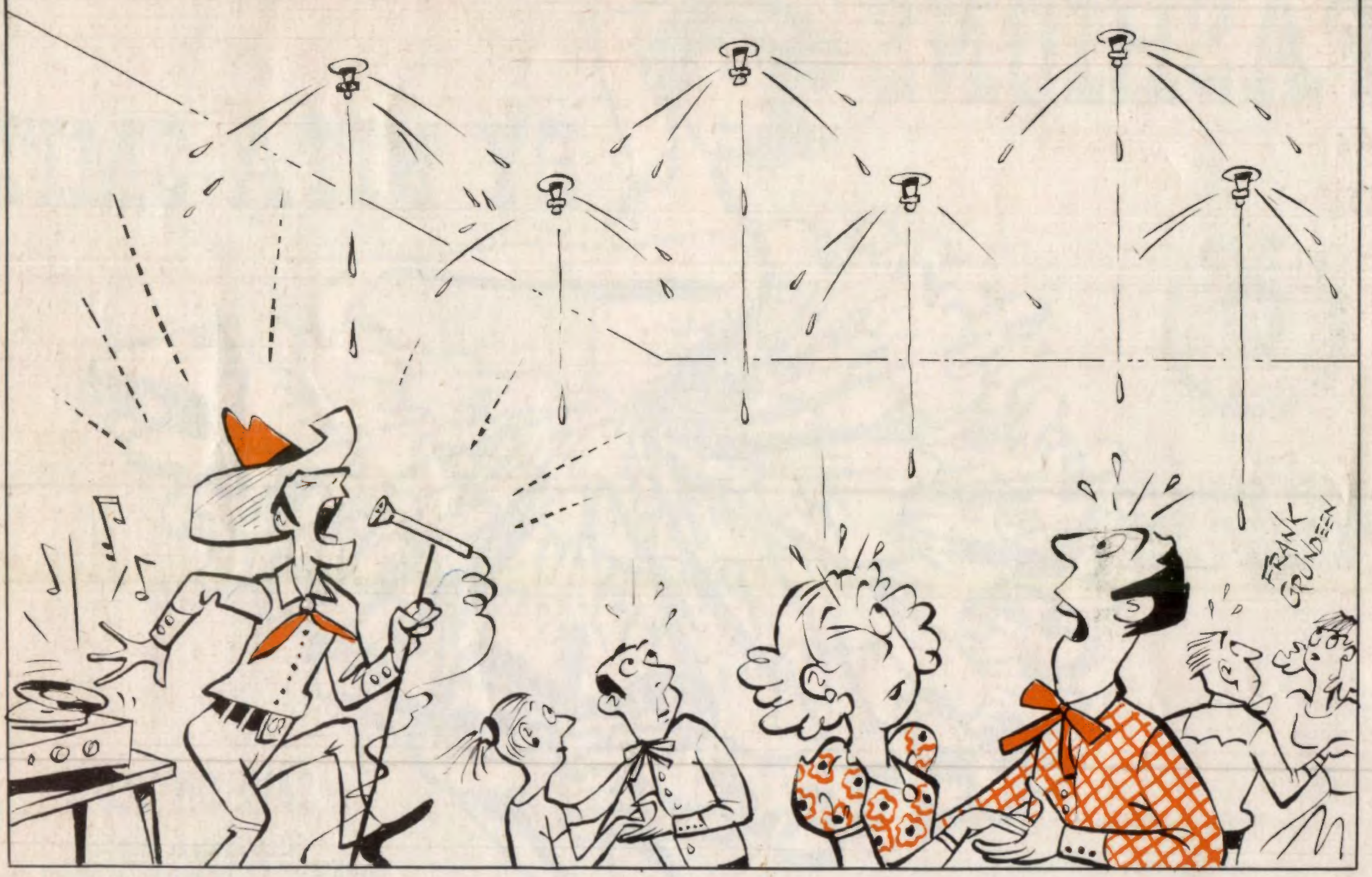
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